

FEBRUARY - MARCH 1956

Music Educators Journal



GOLDEN ANNIVERSARY YEAR • APRIL 1956 THROUGH APRIL 1957

Good News for music educators

Silver Burdett Company is proud to announce the publication of a completely new, sparkling contribution to elementary music education . . .

MUSIC FOR LIVING

by a team of distinguished authors:

**JAMES L. MURSELL
GLADYS TIPTON
BEATRICE LANDECK
HARRIET NORDHOLM
ROY E. FREEBURG
JACK M. WATSON**

These unique books for grades 1 through 6 are outstanding in many ways:

They present music as an essential part of living in our own culture and in other cultures throughout the world.

They relate music to social studies and to life at school, at home, and in the community.

They provide opportunities for pupils to take part in many kinds of musical activities.

They help children to grow in the understanding of music as they grow in using music.

They are colorfully and realistically illustrated by Feodor Rojankovsky and Jean Mursell.

Teachers' books contain a variety of practical teaching aids and suggestions, adaptable to any classroom situation.

Superb recordings of most of the songs in the books add to the meaning and enjoyment of the program.

SILVER BURDETT COMPANY

NEW YORK

CHICAGO

SAN FRANCISCO

MORRISTOWN, NEW JERSEY

DALLAS

ATLANTA



READY TO START SQUARE DANCE CLASSES?

**Better Make Your First Step
"LET'S SQUARE DANCE!"
RCA Victor Record Albums**

Your best how-to-do-it square dance series yet...
"Let's Square Dance!"... and, just as you'd expect,
it's on RCA Victor records!

Five "Let's Square Dance!" albums grade lessons
carefully from easy steps for third-graders to most
complicated calls senior-high students can master.
It's a useful step-by-step course for adult classes, too
... a real all-round investment wherever dancing
is taught.

Here's real square-dance authenticity. Columbia
University's Professor Richard Kraus calls the
whole series; recordings made with actual dancers.
Experts recognize Professor Kraus as a top author-
ity, and he has graded his course perfectly for each
age and each stage of accomplishment. What's
more, complete instructions with diagrams come
with all albums.

Your RCA Victor dealer has
"Let's Square Dance!" Hear
the albums, see the instructions.
It's your best step to square
dancing *everybody's* going
to enjoy!



RCA VICTOR

RADIO CORPORATION OF AMERICA
CAMDEN, N. J.

All Three Speeds . . .

33 1/3 rpm Albums LE-3000 to 3004	\$2.98 each
45 rpm Albums EEB-3000 to 3004	2.98 each
78 rpm Albums E-3000 to 3004	4.98 each

All prices are manufacturer's suggested list prices, and include Federal excise tax.

CONN ORGANS

"First Choice"

for Discriminating School Buyers

Because they're the finest in tone, performance, and value, Conn Organs are first choice among discriminating buyers! Whether your requirements are for teaching, for accompaniment, or for concert... one of these three wonderful Conn models will amply fulfill any need. Before you recommend or purchase any organ, we suggest you compare Conn features and advantages. Make a date with your CONN organ dealer for demonstration soon. You'll be glad you did!

C. G. CONN Ltd., ORGAN DIV.
Dept. 253, Elkhart, Indiana



THE CLASSIC

America's finest electronic organ... by any comparison. A big organ with full A.G.O. 32-note pedal board, two 61-note manuals, two expression pedals (one for each manual), external speakers.

THE ARTIST

Leads all organs for fine quality tone and performance in the moderate price field. Has two 61-note manuals, rocker-type coupler tabs, 25-note pedalboard and external speakers.

THE MINUET

An amazing spinet organ, with all the wonderful tone and performance qualities of the larger Conn organs. Two 44-note manuals, 13-note pedalboard, rocker-type voice and coupler tabs, self-contained speakers.



WRITE FOR
NEW, FREE
LITERATURE

Ask for brochure on any or all Conn organs... also for booklet, "How to Choose an Organ." No obligation.



MUSICAL INSTRUMENT SPECIALISTS NEARLY A CENTURY

Bulletin Board

NATIONAL MUSIC WEEK will be celebrated this year May 6-13. The keynote is "Music Keeps Your Life in Tune." The annual letter of suggestions for observance of music week may be obtained by writing to: National and Inter-American Music Week Committee, National Recreation Association, 8 West 8th St., New York 11.

NEA CENTENNIAL BIRTHDAY PARTY will be held April 4, 1957 throughout the United States, Alaska, Hawaii, and Puerto Rico. This will commemorate the founding of the National Education Association in 1857. Tentative plans for the party include such ceremonies as lighting of a birthday cake, citations and tributes to those who have contributed to education, and appropriate musical and dramatic performances. Margaret Stevenson, associate secretary of the NEA Department of Classroom Teachers, is chairman of the birthday party staff committee at NEA headquarters, 1201 Sixteenth St., N. W., Washington 6, D. C. Educational associations and lay groups in communities will be asked to join in recognition of the role of both educational leaders and laymen in the development of America's schools.

PHILIP J. HICKEY, superintendent of instruction, St. Louis, Mo., has been voted president-elect of the American Association of School Administrators. He will serve in this capacity for the year beginning March 15, 1956, and will begin a one-year term as president on March 15, 1957. Mr. Hickey is general chairman of the St. Louis Convention Committee for the MENC 1956 biennial convention.

THE MUSICIANS GUIDE, published by Music Information Service, Inc., 1697 Broadway, New York 19, is now available in the 1956 edition. The 500-page Guide features sixty-seven different listings covering practically all aspects of the music industry, as well as special articles on topical subjects. Among those contributing articles are Rudolf Bing, James C. Petrillo, Rogers and Hammerstein, Mennie Sacks, Stanley Adams, Mitch Miller, Carl Haverlin, Paul Heinicke, and others. MENC members will be interested to know that ten pages are devoted to information about the Conference. The 1956 hard cover, clothbound edition measures 9 1/4 x 6 1/4 inches and is available at \$5.00 a copy. The most complete compilation of its kind. Recommended.



NASM OFFICERS. Elected by the National Association of Schools of Music at its November 1955 convention in St. Louis: (Left to right) Frank B. Jordon, treasurer, Drake University; Roy Underwood, vice-president, Michigan State University; Harrison Keller, immediate past-president, New England Conservatory of Music; E. William Doty, newly-elected president, University of Texas; and Burnet C. Tuthill, who has served as secretary of the Association since its organization in 1924, was reelected.

Elkhart Saxophones

**YOUR BEST BUY BECAUSE
THEY'RE BUESCHER-BUILT**



The full, rich tone, flexibility, easy blowing qualities of an Elkhart Saxophone can be a big help to your musical progress. In popular school dance combos, and in the orchestra or band, they contribute a contagious musical vitality to the whole group. So, if you're a student looking for a finer musical instrument—that's easier on the pocketbook—or a Bandmaster interested in more mature musical standards—see what Buescher craftsmanship has contributed to these popularly priced Saxophones. Play one at your Buescher-Elkhart dealers.

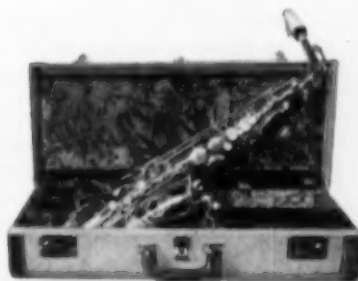
No. 30-A B \flat TENOR. Extra high F fingertip facilitates fast passages using high E and F. Fully articulated G \sharp mechanism. Price with case.....

Federal Tax included. **\$280.⁰⁰**

No. 20-A E \flat ALTO. Patented, single-spring type octave mechanism. Drawn, leak-proof tone hole sockets. Fully articulated G \sharp mechanism. Price with case.....

Federal Tax included. **\$250.⁰⁰**

THE EXTRA STRONG, lightweight case is lined with curly plush, covered in durable pyroxylin, and fitted with quality hardware.

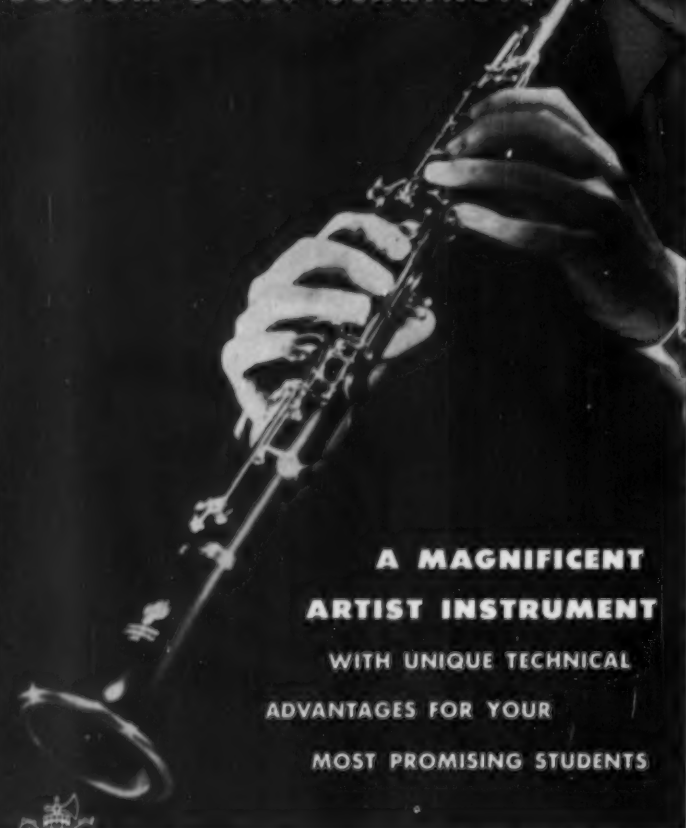


Elkhart

ELKHART BAND INSTRUMENT COMPANY
ELKHART • INDIANA

MONOPOLE

CUSTOM-BUILT CLARINETS



**A MAGNIFICENT
ARTIST INSTRUMENT**

**WITH UNIQUE TECHNICAL
ADVANTAGES FOR YOUR
MOST PROMISING STUDENTS**



Hand-crafted by Couesnon of Paris, each superb instrument is checked at every stage of production by a consulting staff of eminent French clarinetists, headed by M. Etienne, solo clarinetist of L'Opera Comique, Paris. In New York, each instrument is again tested and certified in writing prior to shipment by Harold Freeman, distinguished American clarinetist, to insure tonal perfection.

Yet the Monopole is not high-priced. Actually, even lower than many clarinets of lesser quality. The Monopole Boehm system clarinet, made of Mozambique ebony, dense-grained and beautifully polished; 17 keys, 6 rings, key of Bb or A; with deluxe case and equipment, only \$240.00.

Note these unique technical improvements:

- Trill Db-Eb lower register and A-Bb middle register with a single finger—in absolutely true intonation
- Six post anchors outlaw bound or sticky key action (the average clarinet has three)
- New ease for small-handed players, through the extra long lever on G[♯] key
- Greater comfort with oboe type thumbrest
- Cold-forged (not cast) nickel silver keys
- Faster reed adjustment with new ligature with wide-spread thumb screws

THE FRED. GRETSCH MFG. CO.

60 Broadway, Brooklyn 11, N. Y. • Fine Instruments Since 1883

A RARE LISZT MANUSCRIPT was recently given to the Library of Congress by Arthur A. Hauser, president of the Theodore Presser Company. The gift was listed in the November 1955 Library of Congress Quarterly Journal of Current Acquisitions. Mr. Hauser's many friends in the field of music education and music industry will find the following notice taken from the Quarterly Journal of considerable interest:

"Particular gratification and interest are aroused by a practically unknown autograph of Franz Liszt, this 'Vierter vergessener Walzer' (Quatrième valse oubliée), the gift of Arthur A. Hauser of the firm of Presser's, in whose family it had been for many years. Like the three other 'Forgotten Waltzes,' this one is for piano, and it was doubtless composed around the same time, about 1883. It is barely mentioned in the biographies by Göllerich and Raabe, who obviously never saw the music though they must have heard of it; and the list of the composer's works in the new Grove's Dictionary ignores it completely. Yet a simple explanation clarifies the mystery of its disappearance and sudden coming to light.

"Among Liszt's pupils in his old age was a girl named Vonie Hoeltge, who subsequently became Mr. Hauser's mother. She was emboldened to ask the master for one of his manuscripts as a souvenir, and he gave her this waltz. The new owner, of course, treasured it and brought it with her to America. Small wonder that it remained unknown until her son exposed it to the public, by gift to the Library and by publication (almost certainly the first) in two channels—in the magazine Etude for October 1954, and simultaneously in separate sheet music in a Presser edition."

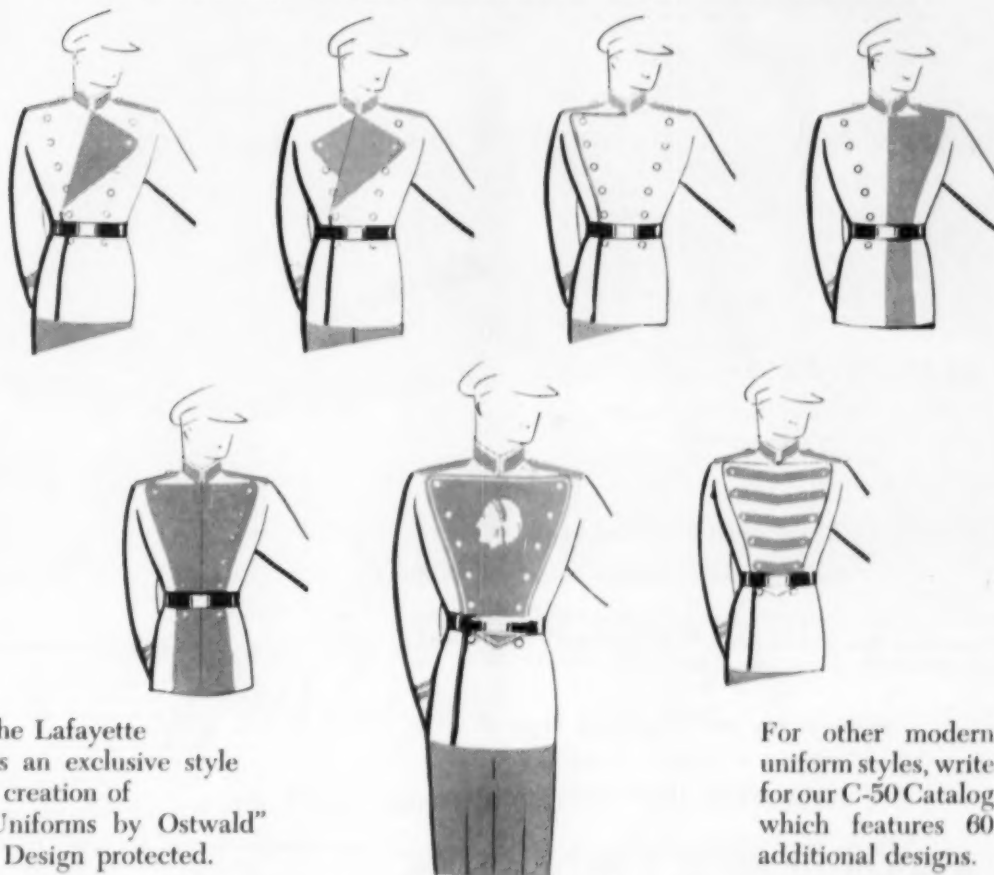
MUSIC THERAPY REPORT. The summary of the sixth annual conference of the National Association for Music Therapy, Inc. (Detroit, Mich., October 6-8, 1955) is carried in the association's January 1956 Bulletin. Officers for 1955-56 are: President—Arthur Flagler Fultz, 41 Mt. Vernon St., Boston 8, Mass.; 1st vice-president—Wayne W. Ruppenthal, Topeka State Hospital, Topeka, Kans.; 2nd vice-president—Dorothy Brin Crockier, 851 S. Greenville, Richardson, Tex.; treasurer—Ernest H. Grisham, VA Hospital, Murfreesboro, Tenn.; recording secretary—Hermine E. Browne, Box 256, State Hospital, Marlboro, N. J.; corresponding secretary—A. Irene Fultz, 41 Mt. Vernon St., Boston; archivist—Harriet Cartwright, 225 W. 106th St., New York 25; parliamentarian—Hazel Silvey Hill, 2524 E. 17th St., Indianapolis, Ind.



IMPROMPTU RECITAL in Paris Conservatory museum. Lawrence Barr, director of music in the Kalamazoo, Michigan, Public Schools, performing a two-string impromptu for other members of San Francisco State College's third annual music and art tour, of which Mr. Barr was associate tour leader. Left to right: Gertrude Cheney, music supervisor, Oakland, Calif.; Avis Aasen, teacher, Palo Alto, Calif.; Mr. Barr; Mildred McFadden, music supervisor, Emmett, Idaho.

UNIFORMS

Another Ostwald "FIRST"—the Lafayette band coat—one coat can be worn seven different ways; as a smart conservative style for concert auditorium; as a dressy uniform for the same band on parade or football field.



The Lafayette is an exclusive style creation of "Uniforms by Ostwald" Design protected.

For other modern uniform styles, write for our C-50 Catalog which features 60 additional designs.

Phone or write for "Fund Raising Ideas" booklet (free). Your local Ostwald representative will help you select styles, fabrics, colors, etc. Ostwald gives custom tailoring attention to every detail of your order. Delivery promises are dependable and confirmed in writing.



FIRST IN QUALITY

FIRST IN STYLE

AMP Choral Music

Recent publications of distinction . . . will add variety and interest to your choral programs

LAMENT FOR APRIL 15—Avery Claflin

Time Magazine reports:

" . . . a modern madrigal called *Lament for April 15*. Its lyrics: excerpts from the U. S. Income-tax instructions. The music followed the text with the eagerness of a revenue officer; now glorious in a joyous sunburst at the words, 'United States,' now pinched at the mention of old age, now prattling giddily about estimated taxes and exemptions . . . reached heights of eloquence as it dwelt antiphonally on the words, 'You can deduct your mother-in-law' . . ."

S.S.A.T.B., a cappella \$.50

NEW YORK PRO MUSICA ANTIQUA SERIES

Edited by Noah Greenberg

JOHN WILBYE: (1574-1638): Weep O Mine Eyes
for S.S.T. or T.T.B., a cappella .20

JOHN WILBYE: Come Shepherd Swains
for S.S.A. or T.T.B., a cappella .25

THOMAS LUPO: (1614): O Lord Give Ear
for S.A.T.B., a cappella .20

ALAN HOVHANESS—Motets

Why Hast Thou Cast Us Off—S.A.T.B., a cappella .20

Unto Thee, O God—S.A.T.B., a cappella .15

Praise Ye The Lord—S.A.T.B., a cappella .20

Keep Not Thou Silence—S.A.T.B., a cappella .15

CLAUDIO MONTEVERDI—Madrigals

Cor mio mentre vi miro (Dear heart, when I behold you)—S.A.A.T.B. (Ital. & Eng.) \$.30

Non si levar' ancor (Ere yet the dawn had come)—S.S.A.T.B. (Ital. & Eng.) .50

Sfogava con le stelle (Raving aloud at heaven)—S.S.A.T.B. (Ital. & Eng.) .35

Cruda Amarilli (Cruel Amaryllis)—S.A.T.T.B. (Ital. & Eng.) .35

Write today for your FREE copy of
"The Cantatas of Johann Sebastian Bach,"
a scholarly aid to choral programming.

ASSOCIATED MUSIC PUBLISHERS, INC.
1 West 47th Street, New York 36, N. Y.

COMPARE THE DELIVERED PRICE

PEERY RISERS for Band and Orchestra,
Seated Chorus, Standing Choir



**FOLDING
RISEERS**
BOX 8156 PORTLAND 7, OREGON

The **BEST** for **LESS**

Competitions and Awards

YOUNG COMPOSERS CONTEST. The National Federation of Music Clubs announces its 14th annual Young Composers Contest. A first prize of \$175 and second prize of \$125 will be given for a sonata or comparable work for solo wind or string instrument with piano, or for any combination of three to five orchestral instruments, of which the piano may be one. Minimum playing time must be eight minutes. A first prize of \$125 and a second prize of \$75 are offered for a choral work, either unaccompanied or with piano accompaniment, organ, or a group of not more than ten wind or string instruments. Contestants must be native or naturalized United States citizens and be between the ages of eighteen and twenty six. Compositions should be submitted by April 16. A bulletin giving full details may be obtained from the chairman of the contest, Elliott Weisgarber, Woman's College, University of North Carolina, Greensboro, or from NFMC headquarters, 445 West 23rd St., New York 11.

A special award, also offered in connection with the Young Composers contest, is a scholarship valued at \$600 and named for the late Charles Ives which provides a summer's study at the Indian Hill Music Workshop, Stockbridge, Mass. This competition is open to composers between the ages of sixteen and eighteen.

HYMN TEXT COMPETITION. In commemoration of the 100th anniversary of the founding of The Chicago Theological Seminary, the Alumni Association is sponsoring a national hymn text competition. A prize of \$100 will be given. Hymns should be written in well-known meters, and while new hymn tunes may accompany the texts, only the words will be included in the judging. Entries should be received by March 31. For further information write The Alumni Association, The Chicago Theological Seminary, 5757 University Ave., Chicago 37.

KATE NEAL KINLEY MEMORIAL FELLOWSHIP. open to graduates of the College of Fine and Applied Arts of the University of Illinois, and graduates of institutions of equal educational standing, offers \$1,300 toward defraying expenses of advanced study of the fine arts in America or abroad. The basis of the award is on high attainment in the applicant's major field of study, high attainment in related cultural fields, and excellence of personality, seriousness of purpose, and good moral character. Candidates proposing to do creative work in art, music, or architecture must file examples of their work by May 15 with Dean Allen S. Weller, College of Fine and Applied Arts, Room 110, Architecture Bldg., University of Illinois, Urbana.

COMPETITION FOR RHODE ISLANDERS. The Wassili Leps Foundation offers a \$300 first prize and a \$100 second prize for compositions for piano, organ, voice (or voices) and piano (or organ), violin, viola or cello and piano, string quartet or quintet, or any suitable chamber music ensemble not exceeding ten instruments. Performing time not less than four nor more than twelve minutes. Entries must be received by April 27. For full particulars write: Wassili Leps Foundation, Department of Music, Brown University, Providence 12, R. I.

WURLITZER FOUNDATION SCHOLARSHIPS available to children or grandchildren of The Rudolph Wurlitzer Company employees are announced. Each scholarship, which will be competitive, is worth \$1,000 per year, enabling the winners to enroll for the academic year 1956-57 in any accredited college or university of their choice. Annual renewal of the scholarships will be possible providing certain requirements are met.



Wurlitzer Piano Model 2912

Wurlitzer



***The Name That Means Music To Millions . . .
also means Confidence, Inspiration and
Satisfaction to the Individual at the Keyboard***

The proven superiority of Wurlitzer's famous tone, beauty and performance is further attested to by its outstanding acceptance among music teachers and students alike.

So unanimous is this endorsement, Wurlitzer has now attained the undisputed position of leadership as the "World's largest builder of fine pianos."

Wurlitzer school and studio piano Model 2912, illustrated above, exemplifies the musical excellence and radiant beauty that has earned Wurlitzer this coveted distinction.

WURLITZER PIANOS

The Rudolph Wurlitzer Company—DeKalb, Illinois

Rudolph Wurlitzer Company
Dept. MEJ, DeKalb, Illinois

Please send me free new folder on
Wurlitzer school and studio piano
Model 2912.



NAME _____

ADDRESS _____

CITY _____ ZONE _____ STATE _____

Put your confidence
In Leadership





America's
Buy words
in Fine Band Instruments...

Your child deserves the best instrument you are able to supply him. The King dealer nearest you will be pleased to discuss the important details that make a King crafted instrument one of quality.

For over six decades The H. N. White Company has pursued an ideal—to design and build the world's finest instruments to meet the demands of the most discriminating musicians. Today send for your introductory copy of the new Catalog No. 55.

THE H. N. WHITE COMPANY • Cleveland 3, Ohio

MUSIC BUILDINGS ROOMS AND EQUIPMENT

Completely revised and enlarged edition of
Music Education Research Council Bulletin No. 17

\$4.50 per copy postpaid

Music Educators National Conference
64 East Jackson Blvd., Chicago 4

SCHOLARSHIPS IN STRINGS. Renewal of the three-year scholarship in strings at the Peabody Conservatory of Music which the National Federation of Music Clubs has offered annually since 1951 is announced. The scholarship covers three years' tuition at the Conservatory, valued at \$600 annually, and this year embraces for the first time board and room for the initial year. An additional scholarship made available to the Federation is for a string player and is offered by the Shreveport, La., Symphony Orchestra and Centenary College of Shreveport. It includes full tuition, board and room at the college. State auditions for the two scholarships will be held between March 1 and 15. For full particulars write the NFMCA at 445 West 23rd St., New York 11.

FULBRIGHT EXCHANGE PROGRAM. An announcement has been received in the MENC office concerning United States Government grants for university lecturing and advanced research for India. Awards will be made in the fields of American studies, secondary education, psychology and guidance, sociology and social work, and physical education. Five awards will be made in a number of other fields among which are listed art and art history. Music educators interested in such awards should make contact immediately with the Conference Board of Associated Research Councils, Committee on International Exchange of Persons, 2101 Constitution Ave., NW, Washington, D. C.

JACOB WEINBERG COMPETITION. The School of Sacred Music of Hebrew Union College-Jewish Institute of Religion announces a prize of \$150 for a composition in the Hebrew musical idiom and liturgical style for cantor and organ, with optional chorus. Compositions should be four to six minutes in performance duration and based either on an original theme or on a traditional chant, and suitable for practical use in the synagogue service. Compositions should be submitted by April 1. For further information write to the college at Room 308, 40 West 68th St., New York 23.

UNIVERSITY OF CALIFORNIA will inaugurate a course in the organization, development, and management of the community orchestra during the six-weeks summer session. Samuel S. Fain of the University of Arizona, who has recently completed a study of community orchestras of the United States from 1750-1955, will conduct the new course.



REMINISCENCE. Members who attended the MENC Southern Division convention will recall the important contribution made to the program by Carleton Sprague Smith of New York City, who is shown standing, third from the left. With Mr. Smith are three MENC members who attended the convention as presidents of their respective state associations: (Seated) Robert L. Carter, now past-president of the North Carolina Music Educators Association; (standing, left) Lamar Triplett, president, Alabama Music Educators Association; on Mr. Smith's right, Harry F. McComb, past-president of Florida MEA.



A new publication for young orchestras

G. SCHIRMER

Elementary Orchestra Folio

ARRANGED AND EDITED BY

PHILIP J. LANG

CONTENTS

<i>See-Saw</i>	A. Hartmann	<i>Good Night, Sleep Tight</i>	F. C. Bernsheim
<i>Romance</i>	J. Bloch	<i>Day-Dreams</i>	W. Riegger
<i>Little Waltz</i>	W. Riegger	<i>Little March</i>	W. Riegger
<i>The Tin Soldier</i>	O. Hackh	<i>Zephyr</i>	O. Hackh
<i>Prelude</i>	L. Jewell	<i>Sarabande</i>	L. Jewell
<i>Rondo</i>	I. Pleyel	<i>Goblins</i>	F. Terry

EACH PART, 75 CENTS

PIANO CONDUCTOR, \$1.50

The purpose of this series is to provide worthwhile material, in its simplest form, for young orchestra players. Representing the selected works of established composers, these compositions (originally created for violin) lend themselves ideally to orchestral treatment. While the scoring is for the full symphonic instrumentation, the selections are skillfully arranged for a minimum number of players. Care has been exercised in the selection of key signatures, time signatures and note values to guarantee the success of these compositions for individual and ensemble training as well as performance material.

The string parts are restricted to the first position, carefully phrased, fingered and bowed. Good and practical woodwind writing is stressed and passages are phrased to insure correct breathing habits. Strict attention has been given to the best brass registers for practical playing. Nothing too high, or too low, is to be found in these parts. Optional parts for a quartet of saxophones are scored with the purpose of added orchestral resonance as well as strengthening of inner voices. Percussion performers are sufficiently active to insure their interest and there is a generous use of instruments to keep a sizeable battery busy.

Sample Conductors Score free on request to music educators
Address Educational Division

G. SCHIRMER

3 East 43rd Street

New York 17, N. Y.

WHAT ARE YOUR STANDARDS ... for Judging Popular-Priced Flutes and Piccolos?



Whatever your standards for judging important qualities in popular-priced flutes and piccolos, you'll now want to set them by Gemeinhardt! Both in tone and in playing qualities, so many features of Gemeinhardt flutes and piccolos remind you of much more costly instruments; so many points of superiority have resulted from Gemeinhardt's 150-year flute-making tradition that you'll find a new concept of what popular-priced flutes and piccolos should be, how they should play. Every feature has been created and crafted especially for easier learning, finer performance and longer serviceability. Gemeinhardt is the new standard ... your best choice, your wisest recommendation. Write today for illustrated folder and name of your dealer.

FLUTES AND PICCOLOS BY—

Gemeinhardt
Road 19 South — Elkhart, Indiana

Publications of the

MUSIC TEACHERS NATIONAL ASSOCIATION

Proceedings

Published annually from 1906 to 1950 inclusive. Contains papers and addresses delivered at MTNA conventions, plus reports of officers and names of committee members. A limited supply of all volumes is available except those for 1907, 1913, 1915, 1916, 1917, 1920, 1937, 1938, 1940, 1942, 1943, 1944, and 1946. Price: \$5.00 per volume.

Doctoral Dissertations in Musicology

Lists 340 completed dissertations, 142 dissertations in progress, includes 50 colleges and universities. Author and subject indexes. 82 pages, paper bound. Price: \$1.00 per copy.

Bulletin

Published twice annually from 1939 to 1950 inclusive. Contains articles of interest to music teachers. A limited supply of back issues is still available. Price: 25c per copy.

American Music Teacher

The official periodical of the Music Teachers National Association. Sent to all members of the Association as one of the membership benefits.

Published five times a year during the school year. Contains articles of interest to all music teachers, news of the state music teachers associations and news from the various MTNA Divisions. Articles range from philosophical and musicological to practical, down-to-earth accounts of pedagogical practices and procedures used by successful teachers. From time to time lists of compositions that are invaluable to teachers and performers are published in *American Music Teacher*.

American Music Teacher is recognized as an outstanding and leading professional periodical, a significant adjunct to the professional reading of all musicians.

Subscriptions at \$3.00 per year are accepted from libraries only.

MUSIC TEACHERS NATIONAL ASSOCIATION

32 Browning Street, Baldwin, New York

NEW BAND PUBLICATIONS by LUCIEN CAILLIET

Chorale and Fugue in Eb, J. S. Bach arr. by Lucien Cailliet

Full Band \$4.00, Symphonic Band \$6.00

Alouette, paraphrase for Band by Lucien Cailliet

Full Band \$4.50, Symphonic Band \$7.00

also

"Divertisement", clarinet trio with piano accompaniment

Price: \$1.25, by Lucien Cailliet

The above numbers are of medium difficulty.

LUCIEN CAILLIET, P. O. Box 1044, Sherman Oaks, California

SPOTLIGHT ON OPERA is the name of the educational television series which is trying out new ways to make opera understandable to and appreciated by the layman. The programs are presented by Jan Popper of the University of California in a series of sixteen half-hour telecasts, and are currently being distributed to the nation's educational television stations by the Educational Television & Radio Center, 1610 Washtenaw Ave., Ann Arbor, Mich. The programs, however, are not limited to educational television stations. They can be sponsored by educational organizations over commercial stations in non-educational television areas under the Center's "Extended Services" plan. The films also can be obtained for non-television use such as in classrooms or in small group meetings. Further information on the two plans may be obtained by writing to the Center, which is a national program service supported by the Ford Foundation.

HIGHER EDUCATION PEOPLE

PLEASE NOTE. Members of the MENC who are in the field of higher education will be interested in the following news item in the November NEA Journal: "Do you have uncollected dividends? If you are an NEA member working in higher education, you are entitled to membership in the Association for Higher Education at no additional charge. Write the Association at NEA headquarters, 1201 Sixteenth St., N. W., Washington 6, D. C. and request to be enrolled, if you are not now receiving the college and university bulletin published semi-monthly, October through June, and the annual report of the National Conference on Higher Education, which contains texts of all addresses, analysts' papers, and recorders' reports."



MARGUERITE V. HOOD, past-president of the Music Educators National Conference, received a citation in 1955 for distinguished service in music education, which is awarded annually by Berea College, Berea, Kentucky. The award was presented at the time of the Berea College Centennial Celebration following a performance of the Paul Green's drama "Wilderness Road." Congratulating Miss Hood is actor Bates J. Henderson, while Kentucky members of the MENC and members of "Wilderness Road" cast look on. At the immediate right of Mr. Henderson is Mildred Lewis, of the University of Kentucky, former president of the MENC Southern Division. George Hicks, president of the Kentucky Music Educators Association, is at Miss Hood's right. At the extreme left is Rolf Hovey, musical director for the "Wilderness Road" production, and chairman of the Department of Music at Berea College. In a short address Miss Hood accepted the distinguished service award on behalf of the music educators of the United States. Performances of Green's musical drama of the Southern Appalachian Mountains ran through the entire summer of 1955 at Indian Fort Theater. The theater, it is interesting to note, was constructed of stone from slave-built walls in the Blue Grass region of Kentucky.

Good music need not be difficult!

THESE CLASS D SELECTIONS WILL HELP YOU

for BAND

JOHN PEEL — Leroy Jackson

"C" Band (Augmented Full) with Full Score \$5.00

SILVER BLAZE — Don Wilson

"A" (Symphonic) Band \$6.50, "B" (Concert) Band \$6.00

"C" (Full) Band \$3.50

LITTLE IRISH SUITE

Leroy Jackson

"C" Band (Augmented Full) with
Full Score \$6.00

Give the youngest groups truly musical experiences.
Give you effective program material to use in minimum rehearsal situations.
Give the developed organizations "refreshers" or relaxation.

for ORCHESTRA

SINFONIA No. 1—George Frederick McKay

"B" (Concert) Orchestra with Full Score \$7.00

FIVE PIECES FOR YOUNGER ORCHESTRAS

Béla Bartók (Arr. McKay)

"C" (Full) Orchestra with Full Score \$5.00

SIX PIECES FOR YOUNGER ORCHESTRAS

Béla Bartók (Arr. McKay)

"C" (Full) Orchestra with Full Score \$5.00

SCENES FROM THE SOUTHWEST

George Frederick McKay

"C" (Full) Orchestra with
Full Score \$5.00

*See these at your dealer or
write for thematic and prices.*

MUSIC PUBLISHERS HOLDING CORPORATION


619 West 54th Street • New York 19, N. Y.

Living Tone

ROTH-REYNOLDS

Band Instruments of Distinction

Contempora



UNIVERSITY OF MICHIGAN CORNET TRIO
Emerson Head, Carmen Spadaro, and Richard Longfield acclaim, "our Contempora cornets balance perfectly and meet every musical demand."

CONTEMPORA • PROFESSIONAL • EMPEROR • ROTH

1729 Superior Ave. **SCHERL & ROTH, Inc.** Cleveland 14, Ohio

NEW ELEMENTARY SERIES. The Follett Publishing Company announces that the first two books in the new "Together We Sing" series are now available. Music Round the Clock, and Music Round the Town. Two additional books soon to be off the press are: Music Through the Year, and Music Across Our Country. The authors are Irving Wolfe, George Peabody College for Teachers; Beatrice Perham Krone, Idyllwild School of Music and the Arts; and Margaret Fullerton, Iowa State Teachers College, Cedar Falls. Editor of the series is Max T. Krone, University of Southern California.

Among the features of the series are: (1) Organization by Levels—Rather than preparing the books for specific grades, the authors have presented the books at each of four levels to allow for flexibility in the music program. (2) Correlation with Other Subjects—The song material is designed to correlate with other subjects of the elementary curriculum, particularly the social studies. (3) Human Relations—A central idea of the series is to increase understanding of other peoples through their music for better human relations. (4) Musical Enrichment—Parts for rhythm instruments, bells, chord markings for auto-harp and piano, poetry, and a high quality of art work are added for increased interest and enjoyment.

The authors, editor and publisher are to be commended for the extremely attractive format. The illustrations are especially appealing, music and the words for the songs are set in a clear, easy-to-read style, and the cover and binding are sturdy. Piano accompaniments, teacher's guide, "teacher helps" and classified and alphabetical indexes will be found in the back of each book. List price for Music Round the Clock, \$2.00; Music Round the Town, \$2.20. The usual discounts are available to schools.

The fifth and sixth books are in preparation and the publisher expects them to be available in time for the 1956-57 school year. For further details write the Follett Publishing Company, 1010 West Washington Blvd., Chicago 7.

WURLITZER CONSOLIDATES. The Rudolph Wurlitzer Company announces that effective April 1 all Wurlitzer piano and organ selling, advertising, credit, and service departments will be consolidated into one organization under the direct supervision of the DeKalb, Illinois, division. No change will be made in the Wurlitzer manufacturing arrangement. The company will continue to manufacture electronic organs at North Tonawanda, N. Y., electronic pianos at Corinth, Miss., and conventional Wurlitzer pianos at DeKalb. Gerald J. Slade of the company's North Tonawanda Division has been appointed sales manager of the DeKalb Division.

When writing to advertisers, please mention the MUSIC EDUCATORS JOURNAL.

These Are of Unusual Interest to Choral Conductors

— S.A.T.B. —

Getwood, E. J. (arr.) No. 8855	Tyburn Hill	.20
Grieg-Hokanson No. 8814	My Mother	.20
Read, Gardner No. 8845	The Lamb	.20
Stanton, Royal No. 8848	Ev'ry Time	.25
Van Husen, Heinrich No. 8779	Choral Variations on Hey, Diddle, Diddle	.35

J. FISCHER & BRO. 119 West 40th Street, New York 18, N. Y.



CLIFFORD P. LILLYA (right), University of Michigan School of Music, conducted the South Carolina brass clinic at Winthrop College, Rock Hill, January 13-14. More than 200 students and their directors attended the clinic. Pictured with Mr. Lillya is Harrison Elliott of Inman, S. C., editor of The South Carolina Musician, official magazine of the South Carolina Music Educators Association.



ENJOY

"A Vacation with a Purpose"

THE TWENTIETH SEASON

JUNE 21-AUGUST 5, 1956

The Festival Series of Concerts—August 10-26, 1956

Outstanding campers, vocal and instrumental, will be kept on full scholarship for this festive series and camp graduate school.



TRANSYLVANIA MUSIC CAMP—

BREVARD, NORTH CAROLINA

ORCHESTRA
CONCERT BAND
CHORUS

•
Private Instruction in all
ORCHESTRAL
AND BAND
INSTRUMENTS,
VOICE, PIANO, ART

•
SWIMMING
BOATING, TENNIS,
BASKETBALL,
HIKING,
SQUARE DANCING,
AND ARCHERY



Intermediate Division—for boys and girls 12-14
Senior Division—for boys and girls 15-20

JAMES CHRISTIAN PFOHL
Camp and Music Director



WRITE FOR CATALOG

1910 COMMONWEALTH AVENUE
CHARLOTTE, NORTH CAROLINA



BREVARD—*"The Summer Music Capital Of The South"*

For the Time of Your Life

SEE EUROPE

and have fun
with the 4th Annual

Music & Art Tours

Leave N.Y. June 28, July 3rd
or 8th. Return dates optional
Aug. 14 to Sept. 5 or later.

47 days, 10 countries
All-expense,
quality tour

\$990

plus trans-Atlantic fare

Enjoy finest sights, festivals
(meet the artists), good com-
pany, carefree travel in small
parties, with helpful leaders.

College credits may be earned.
Ask for details.

WRITE or WIRE for reserva-
tions, and illustrated Brochure.

E. LAWRENCE BARR

914 Leebarton Ct.
Kalamazoo, Mich.

BESS HYDE

Jones Hall, M.S.N.C.
Ypsilanti, Mich.

ANNE GRACE
O'CALLAGHAN

1260 Fairview Road, N.E.
Atlanta 6, Georgia

D. STERLING
WHEELWRIGHT

S. F. State College
1612 Holloway Ave.
San Francisco 27, Calif.



The University of Wisconsin 1956 SUMMER SESSIONS

THE SCHOOL OF MUSIC

UNDERGRADUATE AND GRADUATE CREDIT COURSES
EIGHT-WEEK SESSION—JUNE 22-AUGUST 17

Applied Music • Conducting • Music in Dramatic
Performance • Opera Workshop • History • Theory
Music Education • Band • Orchestra • Chorus

SPECIAL COURSES, CLINICS, INSTITUTES

Care and Development of the Child's Voice—Two
Weeks—July 30-August 10

Twenty-Seventh Annual Music Clinic for High School
Students—July 2-21

Band, Orchestra and Choral Directors' Con-
ferences—July 19, 20, 21

Church Music Conference—July 26, 27

Elementary School Music Institute—August
8, 9, 10

For information write to: Samuel T. Burns, Chair-
man, School of Music, Music Hall, The University of
Wisconsin, Madison 6, Wisconsin

THE MINNEAPOLIS COLLEGE OF MUSIC

Two Summer Sessions — June 11-July 21 — July 23-August 18

Undergraduate and graduate courses in Music Education and Applied Music
Catalogue on request

MINNEAPOLIS COLLEGE OF MUSIC

LA SALLE AT 11TH STREET

MINNEAPOLIS, MINNESOTA

Peabody Conservatory

COLLEGE OF MUSIC

Summer Session—June 28 to August 4

Instruction in all branches of music for the beginner or advanced student. B.Mus., M.Mus. Artist Diploma,
and Teacher's Certificate. Preparation for professional careers in composition, teaching, sacred music, public
school music. Scholarships. Dormitory facilities for men and women. Member of the National Association
of Schools of Music and of the Middle States Association. Catalog.

REGINALD STEWART, Director, 11 East Mt. Vernon Place, Baltimore 2, Md.

The Golden Anniversary year
marks the completion of a half-
century of organized effort and
growth—foundation for further
achievement in the years ahead by
a united and progressive profession.
Each member and each student
member can help make the Observa-
nce year more meaningful to
others by giving thought to what it
means to him in terms of his own
responsibility as a music educator.
Reading assignment: pages 23-26 in
this issue.



GOLDEN ANNIVERSARY YEAR: APRIL 1956 - APRIL 1957

1947-1956 . . . Announcing the Gala Tenth Anniversary Season **FRED WARING MUSIC WORKSHOP**

*Six Specialized Courses
of Instruction for the:*

**CHORAL DIRECTOR
MUSIC EDUCATOR
YOUNG MUSICIAN
PIANO TEACHER**

- June 17-June 22 Basic Choral Workshop
- June 24-June 29 Basic Choral Workshop
- July 1-July 6 Advanced Choral Workshop
- July 8-July 13 Basic Choral Workshop
- July 15-July 20 Elementary Music Education Workshop
- July 22-July 27 Advanced Choral Workshop
- *July 28-Aug. 3 Youth Orchestra Workshop
- *July 29-Aug. 3 Piano Sessions Workshop
- Aug. 3-Aug. 12 Youth Music Workshop

★ These sessions to be held concurrently in separate facilities.

Since its inception in 1947 the Fred Waring Music Workshop has provided a unique meeting ground for the music educator and the professional musician. Its stated objectives have been to encourage increased participation in music, and thereby make music an important adjunct to good living for more people. To achieve these ends, the Waring Workshop has pioneered in developing, and presenting for educational use, rehearsal and instruction techniques based on the accumulated professional experience of Fred Waring and his associates.

The gala tenth anniversary season of the Waring Workshop promises to be the most varied and stimulating in its history. Plan now to attend this most unique of America's summer music activities!

Announcing

10 ENNIS DAVIS WORKING SCHOLARSHIPS FOR YOUNG MUSICIANS to be granted in the name and memory of the late Educational Director of the Fred Waring organization. These working scholarships will provide compensation for employment in the Waring Workshop dining room during the complete season (June 17 to August 12), plus opportunities to attend and participate in instructional sessions. These scholarships are open to young men and women (instrumentalists as well as vocalists) of college age who are majoring in applied music and/or music education. For complete details and application form write to the Registrar.

For complete details write:

Registrar

FRED WARING MUSIC WORKSHOP

Delaware Water Gap, Pennsylvania

For the 7th consecutive summer,
the Department
of Music Education of
TEMPLE UNIVERSITY
offers music educators three

EUROPEAN MUSIC TOURS

with attendance of the Llangollen, Cheltenham, Edinburgh, Verona, Holland, Lucerne, Salzburg and Bayreuth festivals, with visits, meetings, conferences in Dublin, London, Paris, Monte Carlo, Rome, Siena, Florence, Venice, Milan, Innsbruck, Vienna, Munich, Rothenburg, Frankfurt, Bonn, Cologne, Copenhagen, Oslo, Bergen, etc.

Groups leave New York July 8 and 18; return to New York August 21, 26, and 29.

COST FROM
\$825⁰⁰

including all travel by plane, boat, rail and bus; comfortable hotels, fine meals; good tickets to opera, ballet and concerts; a comprehensive program of visits and field trips, lectures, discussions, seminars; tuition fees (4-6 semester-hours of graduate or undergraduate credit); tips, taxes, incidentals.

LIMITED ENROLLMENT

For information write:

STUDY ABROAD INC.

250 West 57th St., New York 19, N.Y.

or

Director of Summer Sessions

Temple University
Philadelphia 22, Pa.

SYRACUSE UNIVERSITY

School of Music

Alexander Capurso, Director

SUMMER SESSIONS

July 2—August 10

and

August 13—September 14

(Limited Offerings)

Distinguished Faculty
Programs leading to
B.Mus., M.Mus.,
A.B., M.A.
and
Certificate of
Advanced Studies
in
Music Education

Majors in all areas of Music
Chamber Music

Summer workshops in

Music Education
Choral Techniques
Band Arranging
Marching Band Techniques
Round-Table Conferences
with participation by
distinguished artists
and authorities
Piano Pedagogy

REGULAR ACADEMIC YEAR

September 24—June 3

For further information address

SCHOOL OF MUSIC

Syracuse University
Syracuse 10, New York

NORTHWESTERN UNIVERSITY SCHOOL of MUSIC

George Howerton, Dean

Teachers of instrumental music who are current or former members of either the Chicago Symphony Orchestra, the NBC Staff Orchestra, or the WGN Philharmonic Orchestra include:

- Warren Benfield, string bass
- Frank Crisafulli, trombone
- Domenico De Caprio, clarinet
- Emil Eck, flute
- Rudolf Fahsbender, string bass
- Philip Farkas, French horn
- Arnold Jacobs, tuba
- Robert Mayer, English horn
- Edward Metzenger, timpani
- Vincent Neff, trumpet
- Rolf Persinger, viola
- Franz Polesny, violin
- Dudley Powers, cello
- Robert Quick, violin
- Alberto Salvi, harp
- Renold Schilke, trumpet
- Wilbur Simpson, bassoon

Further information on the instrumental program is available from the Music School Office.

NORTHWESTERN UNIVERSITY
Evanston Illinois

MUSIC IN EUROPE

A Foreign Study Program

STATE UNIVERSITY OF NEW YORK

Teachers College at Potsdam, N.Y.

The Crane Department of Music

July 2-August 30, 1956

Graduate and Undergraduate Credit

Residence and Study: American Conservatory, Fontainebleau; Mozarteum, Salzburg; International Festival, Edinburgh
Festivals: Holland, Salzburg, Bayreuth, Stratford, Edinburgh
Concerts, Operas, Plays, Background Visits: Holland, Italy, Austria, Germany, Belgium, Switzerland, England, Scotland
Tour Director: Helen M. Hosmer, Director of The Crane Department of Music, experienced director of European Music Study Tours

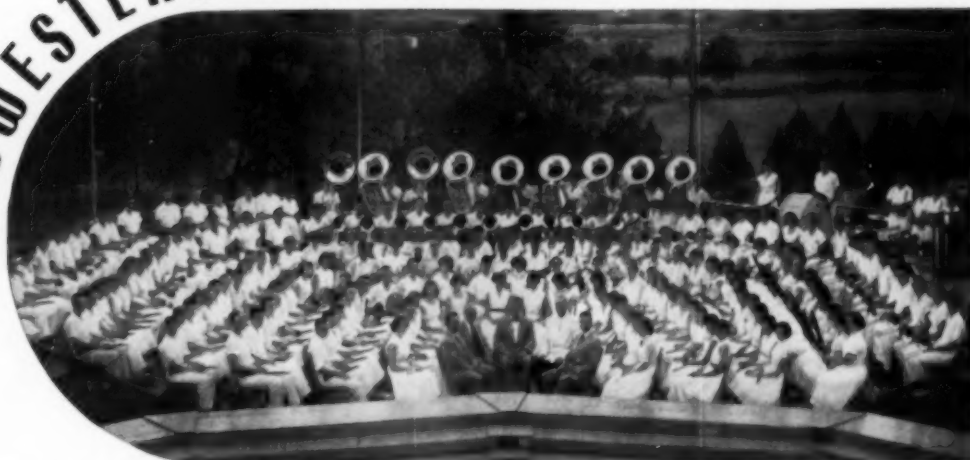
For details write:

CRANE DEPARTMENT OF MUSIC

State University Teachers College

Potsdam, New York

MIDWESTERN MUSIC & ART CAMP



PLAY

SING

STUDY

DANCE

CREATE

JUNE 18-JULY 29, 1956 — 19th Season

Camp Administrators

FRANKLIN D. MURPHY
Chancellor of the University
THOMAS GORTON
Dean, School of Fine Arts
RUSSELL L. WILEY
Camp Director, Director Band
and Symphony Orchestra
GERALD M. CARNEY
Associate Camp Director
Assoc. Prof. of Music Ed.
CLAYTON KREHBIEL
Camp Choral Director
Asst. Prof. of Music Ed.
ROBERT E. BELL
Director of Ballet Division
Robert Bell School of Dance
Oklahoma City

Guest Conductors

VICTOR ALESSANDRO
Conductor
San Antonio Symphony
JACK HALLORAN
Choral Conductor
Chicago
RICHARD DUNCAN
Conductor
Omaha Symphony
GUY FRASIER HARRISON
Conductor
Oklahoma City Symphony
GERHARD SCHROTH
Conductor, Arranger, Composer
Chicago
LLOYD PFAUTSCH
Director Vocal Music
Illinois Wesleyan
PAUL CHRISTIANSEN
Director Choral Music
Concordia College
LEO KUCINSKI
Conductor
Sioux City Symphony
MORRIS POASTER
Director Choral Music
Phillips University

Concert Band

The Camp band presents formal concerts every Sunday evening in the outdoor theatre. (Personnel limit—200)

Symphony Orchestra

The Camp orchestra presents regular weekly concerts on Sunday afternoon at 3:30 in Hoch Auditorium. (Personnel limit—100)

Choral Groups

The Camp chorus performs twice each Sunday with the Camp band and orchestra. (Personnel limit—175)

Ensembles

Private Lessons

University staff members and visiting teachers will comprise an imposing teaching staff available to students desiring private study. Private lessons are not included in the regular camp fee.

Theory

Ballet

The ballet program was a popular addition to the 1955 camp. Mr. Bell of the Robert Bell School of Ballet, Oklahoma City, will again be in charge of this division. Mr. Bell is a former soloist with the original Ballet Russe, Paris Opera, and the Metropolitan Opera.

Art Courses

Available to music students: Sculpture, Ceramics, Puppets & Marionettes, Jewelry, Enameling, Weaving, Leather, Oil painting, Watercolor, Sketch, Portrait, Fashion, Cartooning, Design, Color, Nature drawing.

Theatre

Courses in stage craft and play production, including four full length plays.

Fees

Camp fee, \$275.00. Fee includes—board, room, band, orchestra, choir, ensembles, ballet, theatre, artist concerts, social activities, recreation, sports, yearbook and hospital fees. Private lessons, \$1.50 per lesson. Scholarships available.

For further information write to: **RUSSELL L. WILEY**, Camp Director, Midwestern Music & Art Camp, University of Kansas, Lawrence, Kansas.

SPONSORED BY THE SCHOOL OF FINE ARTS

MIDWESTERN MUSIC & ART CAMP

UNIVERSITY OF KANSAS

LAWRENCE, KANSAS



Minnesota SUMMER SESSION

Special Courses in Music and
Music Education

GRADUATE STUDY with distinguished faculty.

UNDERGRADUATE WORK in more than 1000 outstanding courses.

LIBRARY, LABORATORY, and RESEARCH facilities of highest quality.

—and **RECREATION**—symphony and other concerts—plays — excursions — lectures — golf — tennis — swimming — fishing—campus in a distinguished cultural center yet located in the cool and refreshing Land of 10,000 Lakes.

FIRST TERM
JUNE 11-JULY 14

SECOND TERM
JULY 16-AUGUST 18

For Bulletin write Dean of Summer Session, 617 Johnston Hall

UNIVERSITY OF MINNESOTA
MINNEAPOLIS 14, MINNESOTA

ENJOY SUMMER IN MONTANA

In the Western
Rockies

Unit Course in
Music Education

two weeks—July 15 to 28

workshop in elementary, intermediate, and junior high school music. Dr. O. M. Hartsell and Dr. Herbert Cecil, Directors.

Montana State Music
Teachers Institute

Master Classes with
JOAQUIN NIN-CULMELL

one week July 23-27

High School Music Camp

two weeks—July 15 to 28

Orchestra, band, and choir—Eugene Andrie, Justin Gray, and Lloyd Oakland, Conductors; Dr. Herbert Cecil, Camp Director.

for detailed information, write
Dr. Luther A. Richman

Dean, College of Fine Arts
Montana State University
Missoula, Montana

Summer Sessions June 11-Aug. 17

BOSTON UNIVERSITY COLLEGE OF MUSIC

A Division of the
School of Fine and Applied Arts

Courses in all branches of music leading to B.M. and M.M. Degrees. Doctor of Musical Arts Degree in Applied Music, Composition and Music Education. In cooperation with the Graduate School, M.A. and Ph.D. In cooperation with the School of Education, Doctor of Education.

Distinguished Faculty Includes:

George Bornoff
Rafael Bornstein
Lee Chrisman
Arthur Fiedler
Heinrich Gebhard
Karl Geiringer
Allan Lannom
David Blair McClosky
Emanuel Ondricek
Gardner Read
Jules Wolfers

For catalog write

Robert A. Choate, Dean
25 Blagden Street, Boston 16, Mass.

TEMPLE UNIVERSITY

MUSIC STUDY TOUR

to

SOUTH AMERICA

Personally conducted by

LOUIS G. WERSEN

Director of Music Education
Philadelphia Public Schools

32 DAY TOUR DEPARTING

JULY 16...\$1550

10 DAY MEXICO AND
CENTRAL AMERICA EXTENSION
DEPARTING JULY 5...\$275 ADDL

Program:

Hear and see operas, symphonies, native musicians and dances; meet music educators, composers; visit music classes, museums, scenic points.

Countries:

Via Pan-American Airlines to Panama, Ecuador, Peru, Chile, Argentina, Uruguay, Brazil, Puerto Rico.

Students may register for either graduate or undergraduate credit, or as auditors.

Director of Summer Sessions
Temple University
Philadelphia 22, Pa.

Please send folder for your SOUTH
AMERICAN MUSIC STUDY TOUR.

Name _____

Street _____

City _____



Serving America's Gifted Youth

NATIONAL MUSIC CAMP

INTERLOCHEN, MICHIGAN

29th Season — June 24 to August 20, 1956

MUSIC ART DANCE DRAMA RADIO

Swimming
Boating Sailing
Canoeing
Track Tennis
Volley Ball Badminton
Nature Appreciation
Overnight Camping
Campmanship

JUNIOR DIVISION—Two Camps
Boys and girls from grades three through six
INTERMEDIATE DIVISION—Two Camps
Boys and girls from grades seven through nine
HIGH SCHOOL DIVISION—Two Camps
Boys and girls from senior high school grades
UNIVERSITY DIVISION—Two Camps
College students, graduates, musicians, actors, artists

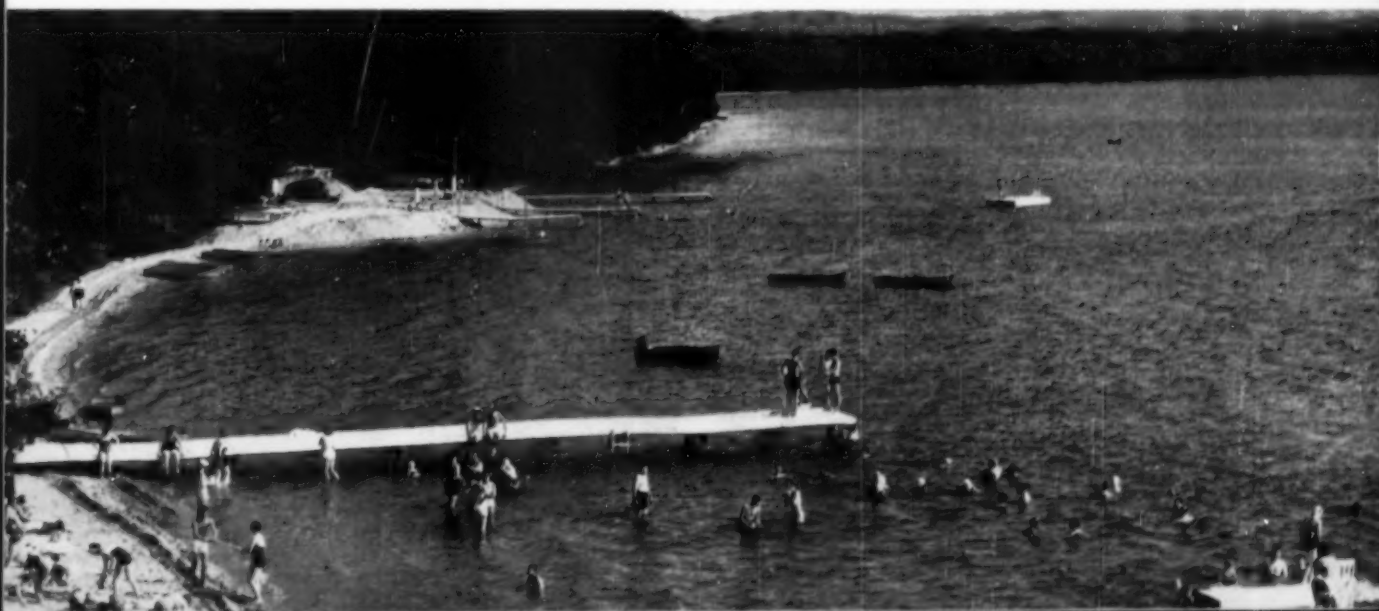
POST SEASON

American String Teachers
Conference and
Chamber Music
Festival

AUGUST 21-28, 1956

AFFILIATED WITH THE UNIVERSITY OF MICHIGAN

For catalogs and 1956 application forms address Joseph E. Maddy, Pres., National Music Camp, 303 So. State St., Ann Arbor, Mich.



here's how YOU can help your students,
and . . . in the end . . . yourself
suggest the 12th Annual

HIGH SCHOOL MUSIC CAMP

UNIVERSITY OF RHODE ISLAND
FOUR WEEKS—JULY 2-JULY 28

It brings together young musicians, boys and girls from many communities, for a rewarding combination of intensive musical training and summer camp recreation.
Emphasis is on the development of each young musician, not only as a concert and ensemble performer, but also as a personality. There is an opportunity to select a wide variety of musical activities: instruments, voice, chorus, orchestra, band ensembles, music theory. Students play in ensembles, perform in formal concerts and hear visiting artists.
A complete recreation program includes swimming and tennis instruction, picnics, softball games, beach parties, and historical tours.

THE FACULTY

Arnold V. Clair, Director, head of the Music Department at the University. Teaches strings.
Ward Abusamra, assistant professor of music at the University. Teaches voice and chorus.
Raymond Knapp, music director, Rocky Hill Country Day School, East Greenwich, R. I. Teaches piano.
Alexander Richter, Director of Music at the High School of Music and Art in New York City. Teaches Orchestra and ensembles.
Frank N. Van Buren, assistant professor of music at the University. Teaches brass and band.
FEE, \$195 includes instructional fees, board and room and recreation program.
LIVING ACCOMMODATIONS. Music Camp students live in University residence halls and eat in the modern cafeteria.
We will be glad to send you as many brochures as you can use. Just write:

Robert C. Aukerman, Ph.D., director, Summer Session,
University of Rhode Island Kingston, Rhode Island
(only 3 hours from New York City)

UNIVERSITY OF NEW HAMPSHIRE Summer Youth Music School for Musical Teen-Agers

August 12-25, 1956

Guest Conductors:

Allan H. Bone	Band
Harry R. Wilson	Chorus
Paul Painter	Orchestra
John Chrusciel	

Counseling and Recreation

Largest of its kind
on the Eastern Seaboard

Total Cost—\$75

(Room, board, tuition, and recreation
program included)

For information write to
DEPARTMENT OF MUSIC
UNIVERSITY OF NEW HAMPSHIRE
DURHAM, N.H.

Illinois Wesleyan University

EUROPEAN MUSIC TOUR

Itinerary includes all major continental music festivals. Undergraduate or graduate credit available.

* * *

For information,
please address

Carl M. Neumeyer
Dir. School of Music
Illinois Wesleyan U.
Bloomington, Ill.

UNIVERSITY OF HAWAII 1956 SUMMER SESSION

July 27 to August 7

Courses in Music Education in Upper Elementary Grades and Junior High School by
VISITING PROFESSOR LILLA BELLE PITTS

Also courses in Elementary Musicianship for Classroom Teachers; Music Appreciation; Chorus; Woodwinds; Applied Music; Recreational Music. (Classes in Hawaiian Hula in the Physical Education Department).

For Further Information, Write to

Dr. Shunzo Sakamaki, Dean
University of Hawaii Summer Session, Honolulu 14, Hawaii

LOS ANGELES CONSERVATORY of MUSIC and ARTS

Member N.A.S.M.

Established 1883

A Non-Profit Organization

Faculty of International Reputation

Courses leading to Diplomas, Certificates and Degrees of B.M.; B.M. Ed.; M.M.

845 So. Figueroa St., Los Angeles 17, California

MU 8141

21st Season

FOSTER MUSIC CAMP

EASTERN KY. STATE COLLEGE
RICHMOND, KENTUCKY

For High School Students

5 WEEKS

\$100.00 ALL EXPENSES

BAND & ORCHESTRA
JUNE 10—JULY 14

Private Lessons \$1.00 to \$1.50

Write: James E. Van Poussem, Dir.

EUROPE

For a fabulous Music and Art Tour of Europe, with six hours graduate or undergraduate credit if desired, get in touch with: Bess L. Hyde, Michigan State Normal College, Ypsilanti, Mich.

NEW ENGLAND CONSERVATORY

offers many
advantages

WORLD-WIDE REPUTATION

through the achievements of faculty and alumni

OUTSTANDING FACULTY

In every department: first-chair men of the Boston Symphony, former Metropolitan Opera stars, many other notable performer-teachers.

LOCATION IN THE HEART OF BOSTON—

alive with musical and cultural activities.

VARIETY OF OPPORTUNITIES

to perform in public and on radio and TV.

FIELD TRAINING

for music educators and music therapists.

A COLLEGE OF MUSIC

which grants the degrees of Bachelor and Master of Music, the Artist's Diploma, and the Popular Music Certificate.

Harrison Keller, President

For Illustrated Catalog, MAIL COUPON

Dean Chester W. Williams Room 20
NEW ENGLAND CONSERVATORY OF MUSIC
290 Huntington Avenue, Boston, Mass.

Please send me the college catalog ☐; I am
interested in the Bachelor's ☐ Master's ☐
Popular Music ☐ course.

Name _____

Address _____

City, State _____

Advertisers' Index

Academic Church & Choir Gowns.....	73
Adams, Mrs. Guyon.....	76
Ampex Corporation.....	55
Armstrong Company, W. T.....	83
Artley, Inc., D. & J.....	68
Associated Music Publishers, Inc.....	6
Baldwin Piano Company.....	65
Birchard & Company, C. C.....	Cover 4
Boston Music Company.....	66
Buegeleisen & Jacobson, Inc.....	57, 77
Buescher Band Instrument Co.....	51, 76
Cailliet Publications, Lucien.....	10
Collegiate Cap & Gown Company.....	74
Conn Ltd., C. G.....	59
Conn Organs.....	2
Elkan-Vogel Co.....	67
Elkhart Band Instrument Co.....	3
Fischer, Inc., Carl.....	73
Fischer & Bro., J.....	12
Fischer Musical Instrument Co., Inc., Carl.....	76
Follette Publishing Company.....	33, 34, 35, 36
Franz Mfg. Company.....	76
Gemeinhardt Flute Co.....	10
Ginn and Company.....	22
Gretsch Mfg. Co., The Fred.....	4, 66
Harmolin Company, The.....	69
Haynes Company, Wm. S.....	86
Hotel Hamilton.....	74
Holton & Co., Frank.....	65
Ireland Needlecraft.....	77
Jam Handy Organization, Inc., The.....	70
Kay Musical Instrument Company.....	84
Keaton Music Typewriter Co.....	78
Kjos Music Company, Neil A.....	47
Kratt Co., Wm.....	79
Leedy Drum Co.....	78
Linton Manufacturing Company.....	69
Lutton Music Personnel Service.....	75
Lyon-Healy.....	71
Magnecord, Inc.....	Cover 3
Marks Music Corporation, Edward B.....	45
Martin Freres.....	56
Masterworks Music Service.....	72
MENC.....	41, 52, 83
Mitchell Manufacturing Company.....	71
Moore Co., E. R.....	79
Music Publishers Holding Corporation.....	11
Music Teachers National Association.....	10
Music Teachers Placement Service.....	68
National Church Goods Supply Company.....	78
Norren Manufacturing Company.....	78
Nurnberger Model Bows.....	77
Oxford University Press.....	76
Peery Products Co.....	6
Peripole Products, Inc.....	68
Prentice-Hall, Inc.....	77
Radio Corporation of America.....	1
Rayner-Dalheim Company.....	72
Ricordi Co., G.....	72
Scherl & Roth, Inc.....	12, 79, 80
Schirmer, Inc., G.....	9
Schmidt Publications, Oscar, Inc.....	75
Schmitt Publications, Inc.....	72
Selmer, Inc., H. & A.....	38, 68
Silver Burdett Company.....	Cover 2, 21
Story & Clark Piano Company.....	77
Strayline Products.....	78
Summy Company, Clayton F.....	64
Targ & Dinner, Inc.....	74
Uniforms by Ostwald, Inc.....	5
Varitone.....	74
Wenger Music Equipment Co.....	75
White Company, The H. N.....	8
Willis Music Co., The.....	70
Wurlitzer Co., The Rudolph.....	7, 67

Summer Schools, Camps, Tours

American Institute of Music Education.....	21
Boston University College of Music.....	18
Brevard Music Foundation.....	13
Crane Department of Music.....	16
Foster Music Camp.....	20
Hyde, Bess.....	20
Illinois Wesleyan University.....	20
Los Angeles Conservatory of Music.....	20
Midwestern Music & Arts Camp.....	17
Minneapolis College of Music.....	14
Montana State University.....	12
Music and Arts Tours.....	14
National Music Camp.....	19
New England Conservatory of Music.....	20
Northwestern University.....	16
Peabody Conservatory of Music.....	14
Study Abroad.....	16
Syracuse University.....	16
Temple University.....	16, 18
Pennsylvania Music Camp.....	20
University of Hawaii.....	20
University of Minnesota.....	18
University of New Hampshire.....	20
University of Rhode Island.....	20
University of Wisconsin.....	14
Waring Music Workshop, Fred.....	15

1956 Summer Music Workshops

THE AMERICAN INSTITUTE OF MUSIC EDUCATION

(AINM, founded 1884)

UNIVERSITY OF DENVER July 2-13

Denver, Colorado

Mr. Roger D. Fee, Director

Mr. James E. Green, Chairman

FRED WARING WORKSHOP July 15-20

Delaware Water Gap, Pennsylvania

Dr. Earl Willhoite, Coordinator

Mr. Francis S. Fox, Chairman

Registration limited to 150 students

APPALACHIAN STATE TEACHERS COLLEGE . August 6-17

Boone, North Carolina

Mr. Gordon A. Nash, Coordinator

Mr. Charles W. Greer, Chairman

Write for particulars to the respective coordinators

or to SILVER BURDETT COMPANY

Morristown, New Jersey, for the Waring and Boone Workshops

707 Browder Street, Dallas 1, Texas, for the Denver Workshop

Statement of the Ownership, Management, and Circulation

Required by the Act of Congress of August 24, 1912, as amended by the acts of March 3, 1933, and July 2, 1946 (Title 39, United States Code, Section 213)

Of Music Educators Journal published 6 times during school year at Mount Morris, Ill., for December 15, 1955.

1. The names and addresses of the publisher, editor, managing editor and business managers are:

Publisher Music Educators National Conference 64 East Jackson Blvd., Chicago 4, Ill.

Editor No individual—Editorial Board

Managing Editor C. V. Buttelman, 64 East Jackson Blvd., Chicago 4, Ill.

2. The owner is: (If owned by a corporation, its name and address must be stated and also immediately thereunder the names and addresses of stockholders owning or holding 1 percent or more of total amount of stock. If not owned by a corporation, the names and addresses of the individual owners must be given. If owned by a partnership or other unincorporated firm, its name and address, as

well as that of each individual member, must be given.)

Robert A. Choate, Boston, Mass.; Ralph E. Rush, Los Angeles, Calif.; Anne Grace O'Callaghan, Atlanta, Ga.; Wiley L. Housewright, Tallahassee, Fla.; Mary M. Hunter, Baltimore, Md.; Harriet Nordholm, East Lansing, Mich.; William R. Swr, East Lansing, Mich.; Paul Van Bodegraven, New York, N. Y.

3. The known bondholders, mortgagees, and other security holders owning or holding 1 percent or more of total amount of bonds, mortgages, or other securities are: (If there are none, so state.) None.

4. Paragraphs 2 and 3 include, in cases where the stockholder or security holder appears upon the books of the company as trustee or in any other fiduciary relation, the name of the person or corporation for whom such trustee is acting; also the statements in the two paragraphs show the affiant's full knowledge and belief as to the circumstances and conditions under which stockholders and security holders who do not appear upon the books of the company as trustees, hold stock and securities in a capacity other than that of a bona fide owner.

(Signed) C. V. BUTTELMAN, Business Manager

Sworn to and subscribed before me this 23rd day of December, 1955.

EDNA PEARCE
Notary Public



Announcing

TWO NEW ADDITIONS TO THE

Our Singing World SERIES

MUSIC MAKERS

PITTS
WATTERS

•

GLENN
WERSEN

Most of the songs in this gay new songbook for general music classes in secondary schools have been arranged for use in assemblies and concerts. Special features include: an abridged adaptation of *Die Fledermaus* by Johann Strauss, the life of Tchaikovsky with a discussion of how themes from his great works are used in today's popular music and thematic illustrations of these great works, and a brief biography of Stravinsky, with an illustrated presentation of *Petrouchka*. Send for full information about this new book.

PLAYING AS WE SING

AHEARN
BURROWS

Every child can play the "accompaniments" in this new paper-bound book designed to be used along with the singing during the child's regular music period. This book provides a natural and happy introduction to the piano by showing very simple ways in which young children can use the piano keyboard to enrich their musical experience. The music is made up of songs from *Our Singing World*, and is so easy that very young children can play it with satisfaction.

Congratulations MENC on Your 50 Years of Growth

GINN AND COMPANY

HOME OFFICE: BOSTON SALES OFFICES NEW YORK 11 CHICAGO 6
ATLANTA 3 DALLAS 1 COLUMBUS 16 SAN FRANCISCO 3 TORONTO 7

The Golden Anniversary Observance

LILLA BELLE PITTS

FIFTY YEARS AGO music instruction in the schools was receiving increasing attention as an adjunct to education. Indeed, almost from the inception of the American school system there were administrators, music teachers, and other leaders whose words and deeds wrought the beginning of the now widespread acceptance of music and the other arts as essentials in the education of children. Much longer than fifty years ago—in 1884—the National Education Association established at its annual convention the music section which was the progenitor of the Music Educators National Conference. Although its first fifty years dates from April 1907, when the founders met in Iowa at Keokuk and adopted the name "Music Supervisors National Conference," the heritage of the organization reaches back to the early years of the United States, and directly to the founding of the National Education Association in 1857.

Of present concern is the period encompassed since the inception of what our members know as "The Conference." The growth of the Conference and the expansion of music education in the schools and colleges have been parallel and integral developments. Today the music education profession is served by a great organization comprising fifty functioning autonomous state and territorial associations, twelve internal, auxiliary, and associated groups representing various areas of music education, in addition to the ten Music in American Life Commissions. The Observance recognizes these and other results of the united efforts which, since 1907, have brought music into education and gained professional stature for the music teachers. Also, the Anniversary affords a vantage point for looking ahead to the next fifty years and the responsibilities and opportunities before us. Here we can see that the accomplishments of the first fifty years are but the foundation for the future, for which the cornerstone was laid in 1907 by the sixty-nine Conference founders.

Throughout the Golden Anniversary year members of the Music Educators National Conference will share with colleagues and friends in the schools, colleges, and communities of the United States programs and activities designed to interpret and project the purpose and philosophy of the Observance. These pages have been prepared primarily for those concerned with planning for participation in the Observance, but also provide an over-all preview in which many others besides MENC

members will be interested. Since "dissemination of pertinent information" is one of the media of member participation in the Anniversary project, it is suggested by the Commission that you can use this issue of your JOURNAL to good advantage by showing it to others—fellow teachers, principal, superintendent, and others interested in the schools.

More Than a Celebration

First of all, members and friends should be reminded that the Golden Anniversary Observance, as conceived by the Planning Conference, will have much deeper significance than just a year-long birthday party. To be sure, there is rejoicing. There is also opportunity to further the good ends for which the organization was founded fifty years ago. These ends involve more than mere music teaching. Music educators, as well as all teachers, are public servants. Their first allegiance is to their schools, their communities, and their country. So it is that in planning the Observance program these aims were specified:

1. *To pay tribute to founders and leaders of the MENC who have brought us to a prideful present.*
2. *To re-examine and reinterpret the role of music education in the light of the changing social and cultural patterns of American Life.*
3. *To restate our purpose in terms of a goal or objectives that are compatible with conditions and opportunities of the present and of the future as we envision it.*
4. *To acquaint our membership and future teachers now in training with our professional and personal responsibilities in the total program of American education.*
5. *To do our part toward arousing the American people to declare their faith in American education and their belief in the importance of music and the arts in the development of citizens who will help to move freedom in the direction of peace and security for all people.*

Credo—A Basic Point of View

The principal aims of the Observance program as outlined above stem from a common point of view held by music educators, as well as administrators and parents, regarding music as a factor in education and in life. This point of view is summarized in a statement made in 1919:

"Every child should be educated in music according to his natural capacities, at public expense, and his studies should function in the musical life of the community."¹

Miss Pitts, past-president of the Music Educators National Conference, is chairman of the Golden Anniversary Commission. Reprints of these pages may be secured from the MENC office at 64 East Jackson Blvd., Chicago 4, Illinois, or 1201 Sixteenth Street, N.W., Washington 6, D. C.

¹See footnote, next page.

Schedule for the Golden Anniversary Year

National

Biennial convention of the Music Educators National Conference at St. Louis, Missouri, April 13-18, 1956—opening the Golden Anniversary Observance.

State

Through the 1956-1957 school year—in every state—Golden Anniversary features at conventions and other statewide and substate events of federated state music educators associations in the regular state programs. Special participation as may be arranged for State Education Association conventions.

County

Where there are county music educators organizations and/or county leadership, special Golden Anniversary programs. To be scheduled during the 1956-1957 school year.

Metropolitan Areas

Golden Anniversary features in programs by In-and-About Clubs and similar groups throughout the year.

Local

City-wide and local school-community programs dedicated to the MENC Golden Anniversary. Through the 1956-1957 school year.

MENC Divisions

Finale of the Observance year at the six MENC Division conventions in March and April, 1957.

Eastern—Atlantic City, New Jersey, March 1-5

North Central—Omaha, Nebraska, March 15-19

Southwestern—Denver, Colorado, March 23-27

Northwest—To be announced

Western—Pasadena, California, April 14-17

Southern—Miami, Florida, April 26-30

NEA Convention

Coda at the annual convention of the National Education Association, June 29-July 3, 1957, at Philadelphia, where the MENC, NEA Department of Music, will share the parent organization Centennial Celebration in a jointly planned birthday program.



If you are a music educator, a music student, a school patron, you and your friends have a part.

Supporting and broadly defining statements are found in official commitments of the Conference, such as the resolutions adopted at conventions.² But long before the Conference was organized school administrators, as well as music teachers, were convinced that music had a place in education. For instance, in 1846 Daniel Bowen, superintendent of the Buffalo, New York, Public Schools, said in his annual report to the Board of Education:

*"... The powerful influence of music upon the taste, the feelings, and moral sentiments of children cannot fail to strike even a casual observer with the great practical utility of music... it ought never to be overlooked in our public schools."*³

If Superintendent Bowen and some of his colleagues of that day were living now, they no doubt would join heartily in our Anniversary program, perhaps with a smile for those who regard the importance of music in the public schools as a comparatively recent discovery.

Because the platform or credo of music educators does represent a long-accepted point of view which is our heritage today, it is foreordained that the motivation and plans for all our anniversary observances will be in accord with certain agreed upon convictions concerning the *fundamental purpose* of music in American education today and in the years to come:

These things we believe:

1. Music education's sacred concern is with *lives*—not *life* as an abstract concept, but with *life* as it is spent in homes, on streets and playgrounds, in school and out, at all ages and at every school level.

2. Music is a powerful personal and social force in the development of the maximum human and spiritual power from which the promises of our democratic ideal will be realized with increasing effectiveness.

3. Musical experiences rightly planned and guided are capable of liberating bodies, hearts and minds in ways that make children, youths and adults freer to work toward newer, richer, and more valuable expressive and social ends.

4. Every child, every person in our American schools, is privileged—therefore obligated—to do his bit in improving musical and cultural life in America by improving himself.

5. Improving oneself musically, or otherwise, is an active process of giving out, as well as taking in; a child or adult develops more fully when these two principles of growth are given due consideration.

6. Music education can fulfill its highest purpose (1) by seeking the most effective interrelations possible with every other relevant area of public education, and (2) by examining all current issues and problems within the field of music in a spirit of constructive and open inquiry.

A Golden Opportunity

The Anniversary Commission is convinced that Conference members will welcome the opportunity afforded by the Golden Anniversary year to implement immediate and long-range development of the Music in American Life theme of this biennium. This theme, rooted in the accepted tenets of music educators, can be interpreted in the simple terms of *purpose* and *action* of the five-fold goal presented in the January issue of the MUSIC EDUCATORS JOURNAL and repeated here.

1. Osbourne McConathy, in his president's address, 1919 convention of the Music Supervisors (now "Educators") National Conference. — M.S.N.C. Book of Proceedings, 1919.

2. Well known is the "Child's Bill of Rights," resolutions adopted at the 1950 St. Louis convention of the MENC. For this and other MENC resolutions of recent years see *Music Education Source Book* 1951 printing, or *Music in American Education*.

3. "A Century of Music in Buffalo Schools" by C. V. Buttelman, *Music Educators Journal*, March 1937.

THE FIVE-POINT GOAL

In Social-Cultural Change

- 1 —To seek to determine the specific role of music education during a period marked by rapid social-cultural change.

In Education

- 2 —To strive for the inclusion of music as an essential part of the education of all boys and girls in our American Schools.

In Music Education

- 3 —To improve the qualitative aspects of teacher preparation; of the music curriculum in all of its scope and variety; of teaching materials; of standards of literature and standards of performance.

In International Relations

- 4 —To give to and receive from peoples in other countries—with resulting benefits to music education, as well as to the breadth and depth of individual sympathy and understanding.

In the Profession of Music Education

- 5 —To plan for continuing growth with the vision and faith, the unity and understanding that served as a beacon lighting the way of those who have brought the MENC thus far.

The Plan, the Program, the Participants

Plans for the Golden Anniversary Observance were initiated at a special planning conference called in conjunction with a meeting of the National Board of Directors in 1955. The announcement of the plan met with response, not only from music educators, but from allied and related organizations which were invited to participate. The roster of the Anniversary Commission attests the widespread enlistment of organized forces for the nationwide, year-long presentation of an overview of the past, present, and future of Music in American life.

The responsibility for planning and implementing the various facets of the Observance program rests upon the various MENC units represented on the Anniversary Commission, and also upon the Conference members as individuals. At the outset it was realized that MENC is fortunate in that every one of its members is capable of planning and presenting a significant program in his own school or community. Then, there are many local music education groups, In-and-About Clubs and the like, each with its resources of leadership and participants.

Truly, it can be said that the effectiveness of the Observance in attaining its aims begins at home—home school, home community, home county, home state.

In this respect, and in relation to the entire Observance, the federated state music educators associations occupy

key positions. Here again the music educators are fortunate. Under the leadership of the state boards and committees, state-wide planning for the Observance can include not only state and substate features, but can also encourage local participation.

Also important from another standpoint are the ten Music in American Life Commissions and the five national Standing Committees. These groups, which cut across the entire membership and all Conference units, have an important part in the attainment of certain of the immediate and long-range objectives of the Five-Point Goal to which the Golden Anniversary Observance is dedicated.

Theirs is a continuing assignment, but they will also make major contributions to the Anniversary inaugural at St. Louis and to the ensuing state and Division conventions as well.

The resources for Golden Anniversary participation and cooperation with program planners include the entire roster* of MENC units, auxiliaries, councils, boards, etc.:

MENC National Board and Executive Committee.
MENC Division Boards.
State Presidents National Assembly
Federated State Music Educators Association Boards.
National Interscholastic Music Activities Commission.
Music Industry Council.
College Band Directors National Association.
National Ass'n of College Wind and Percussion Instructors.
Council of MENC Past Presidents.
Council of State Supervisors of Music.
Council of State Editors.
Council of In-and-About Clubs.
Music Education Research Council.
Editorial Board of the *Music Educators Journal*.
Editorial Committee, *Journal of Research in Music Education*.
Student Membership Counselors and Sponsors.
Music in American Life Commissions and Committees.

These organizational resources for the Golden Anniversary Observance are great, but still greater are the combined resources of the individual members of the organization—for every member is expected to be a participant.

In our unceasing effort to realize new values in music education that will, in turn, create still higher values, we are grateful for the cooperation and help of the federated state associations and the auxiliary, associated, and related organizations.

Calling for particular attention are the common objectives and cooperative undertakings of the MENC and its parent organization, the NEA. If the combined efforts of the two succeed in finding effective ways and means of guiding general education and music education in the parallel pursuit of human, esthetic and spiritual values on the one hand, and practical, technical and scientific values on the other, this will be indeed a cause for rejoicing.

*See official MENC directory in January 1956 *Music Educators Journal* for listing of officers and members of the various MENC units and associated organizations and groups.



St. Louis Memorial Plaza and Kiel Auditorium (right), headquarters for the MENC Biennial Convention, April 13-18 1956

Music Educators National Conference GOLDEN ANNIVERSARY

MENC GOLDEN ANNIVERSARY CENTER AND HISTORICAL EXHIBIT

A Feature of the Biennial Convention, April 13-18 1956, St. Louis, Mo., Kiel Auditorium

Suggestions for Golden Anniversary Observance Planners

1. Emphasize in each program, each area, and at all school levels, the moral, spiritual and democratic social values of music in American education.
2. Arrange programs that give proper recognition to leaders in music education who helped to bring the MENC to its present position and influence.
3. Give prominence in printed programs and otherwise to the credo (printed herein) which summarizes principles or opinions professed and supported by music educators.
4. Gain interest and cooperation of the general public through local, regional, and national channels, such as citizen committees, service clubs, music clubs, Parent-Teachers Associations groups, lodges, Scouts, 4-H clubs, and the clergy, press, mass media, etc.
5. Enlist the help of mass media of communication in demonstrating to the public as many aspects as possible of the broad and varied programs of music that are being developed in the schools of this country.
6. Enlist help of periodicals and newspapers in publicizing events, programs, projects and research studies of significance.
7. Be sure to keep the editor of your state Music Educators Association periodical informed regarding your plans.
8. Plan exhibits or displays in the schools. The children and their parents will help provide pictures of school music groups "yesterday and today." Same with music books, instruments, etc. Samples of pupil creative work.
9. Arrange P.T.A.-pupil sings, perhaps in the manner of the old singing schools; provide song sheets. Offer to help clubs, churches, and other groups vary their social programs with singing school or similar programs. (Your researchers may find some old singin' school books in attics.) Don't forget the barbershop quartets—they will be glad to help.
10. Ask your librarian to help arrange an appropriate exhibit in the library. Tell the newspapers about it.
11. Suggest to your music store a window display. (Some department stores make special windows to tie in with an important school or local event if given opportunity well ahead of the date—weeks ahead in fact.)
12. Search local newspaper files for interesting items and pictures about music and musicians, in and out of the schools.
13. In social events, include appropriate features—old-time dances, costumes, music.
14. At state or substate meetings, arrange for special "Anniversary" participation by MENC student members.
15. In college towns, invite MENC student members to attend your programs or participate. Include them in social events, and be ready to reciprocate.
16. Cooperate with committees planning for the National Education Association's Centennial Anniversary which coincides with the MENC's Semi-Centennial Celebration. Make appropriate use of the NEA Centennial theme, "An Educated People Moves Freedom Forward."

Suggested Discussion Topics for Group Meetings

1. Analysis of the broad purpose of the Golden Anniversary Observance in relation to the individual music educator.

2. A realistic examination and evaluation of the present status of the MENC as directives to its next half century of progress.
3. Specific problems and issues in music education that may need ironing out as well as airing. It is suggested also that locating problems and discussion of major issues be important features of local, state, district and national meetings during the commemoration period.
4. Discuss the "credo" printed on another page, as a preliminary for an address on the topic, "Music, a Vital Factor in Education."
5. Discuss the significance of the Five-Point Goal as applied to the activities of your state organization.
6. Discuss one or more of the articles being reprinted in the MUSIC EDUCATORS JOURNAL from issues of twenty-five or more years ago, in the light of present experience. (Reprints of articles will be furnished. Write the MENC Office at Chicago.)
7. Keep records of conferences on important problems to pass on to other groups, in writing, on tape recordings, or by oral reports at state, district and national committee meetings.

Important

Report your plans for participation, send programs, clippings and other significant material pertaining to your Golden Anniversary Observance participation to the chairman of the Anniversary Commission, Lilla Belle Pitts, 17 East 95th Street, New York 28, New York.

Points of Significance Emphasized in the Observance

- Inspirational and practical benefits to music educators and students of music education.
- The importance of the educational system of the U. S.
- The part, past, present and future of music therein.
- School-community relationships.
- Interrelationships with other areas of musical interest and vocational and avocational endeavor—professional musicians, private teachers, church, community, industrial, etc.
- The importance of the supporting aids given to the schools and to music education by other groups and organizations, locally, nationally.
- The dignity of the music education profession and its dedication to a worthy service.
- Practical ways to make the slogan "Music for Every Child, Every Child for Music" more than a motto.
- Interrelationship with the entire program of education—with all co-workers in the education profession.

Music for Everyone

Francis H. Horn

THE PROBLEM of the musical education of our people is of concern not only to music educators but to all who have dedicated their lives to music, including professional musicians. This is true because the general acceptance, appreciation, and understanding of music will determine the status and success of musicians in our society.

In a period unsympathetic to music and musicians, or devoid of discrimination and taste in music, few brilliant musicians will be developed and little great music written. An audience is necessary for such development. The audience can be hostile or it can be enthusiastic, but it cannot be apathetic or indifferent. Music demands an audience that is at least responsive. For that reason, if for no other, the general education of our children, young people, and adults in the area of music is of direct and personal concern to every musician and music educator.

In our day we have not developed an audience of taste and discrimination commensurate with the amount of music we experience in our lives. Modern science and technology through the movies, radio, and television have brought *more music into the lives of more people* than ever before in our history. In a recent issue of the *Junior College Journal*, Eleanor Steber writes, "during the last thirty years *more music has been discovered by more people* than since the beginning of time." We cannot escape music even if we would. We no longer "whistle while we work" because music is piped into our stores, our offices and our factories. The tremendous upsurge in popularity of the phonograph, especially of high fidelity instruments, and the lowered cost of long-playing records, bring the world's finest music within reach of increasing numbers of individuals.

The advances in electronics which have modified so greatly the means of reproducing and diffusing music impose a heavier obligation than we have ever known before to develop discrimination and to refine taste in our potential audience at every level. This obligation falls primarily upon the nation's schools and colleges. It will not be discharged satisfactorily until there is greater recognition than at present that music should be a part of the general education of every school and college student.

Another factor in contemporary society underlines the importance of more effective music education for all our people—the growth of leisure time and the consequent need for satisfying leisure-time activities. The average worker spends considerably less time on the job than he used to. His hours of work will decrease still more. RCA's General Sarnoff in an article in the January 1955

Fortune entitled "The Fabulous Future" tells of the new advances in science and technology which will make possible this greater leisure. He predicts a "fantastic rise in demand for and appreciation of the better, and perhaps the best, in art, music, and letters."

Such a heightening in both demand for and appreciation of better music will not, however, come automatically with our new leisure. The development of improved understanding and appreciation of music, and the taste and discrimination that are inseparable from it, cannot be left to haphazard and chance cultivation by the individual. It will not come even from the traditional type of music instruction outside the schools unless there occurs a phenomenal increase in the amount of such instruction, of which there is little sign. It cannot, moreover, be left to extracurricular opportunities in music in schools and colleges. The benefits that music brings must be achieved for most of our population through formal course work. Music must be made a part of the general education program of every person.

THE recognition of music as a part of every student's general education is gaining wider acceptance among educators and, though more gradually, among parents and laymen concerned with our schools and colleges. There is growing recognition that our colleges and universities particularly have stressed the training of the intellect without adequate attention to the development of the emotions, the role of reason to the exclusion of that of the imagination.

The report of the President's Commission on Higher Education indicated that the failure to recognize music and the other arts as "authentic statements of experience" is a major defect in American culture and in American education. The Commission took the position, therefore, that music should be an integral part of general education.

So much has been said and written about general education since World War II that the term scarcely needs to be explained. In the words of the Commission on Higher Education: "Those phases of non-specialized and non-vocational learning which should be the common experience of all educated men and women." It should give all students "values, attitudes, knowledge, and skills that will enable them to live rightly and well in a free society."

The basic objectives of general education are essentially the same as those of liberal education, although proponents of one or the other often disagree as to the means and methods of attaining the agreed upon goals. One commonly recognized distinction is that the term *general education* is used quite properly for secondary as well as higher education, whereas, ordinarily the term *liberal education* is restricted to the college and uni-

Mr. Horn is president of Pratt Institute, Brooklyn, New York. He was formerly executive secretary of the Association for Higher Education, a department of the National Education Association. This article is taken from an address made at the 1955 MENC Eastern Division convention in Boston.

versity. One further distinction is that general education has democratic implications in contrast to the aristocratic associations of the term liberal education. Whether one prefers to speak of general education or of liberal education makes little difference, however. The point is that every student should have some instruction in music as part of those studies which are expected to make of him a reasonably well educated person.

MANY advocates of general education are caught in an understandable dilemma when it comes to instruction in music—there is so much material that should be included in the core of studies designed to provide a good general education, especially if it must be combined with vocational preparation in four or fewer years of undergraduate study, that the choice of either music or art is proposed.

It is my conviction that both art and music are necessary to a well-rounded education. We cannot afford to neglect either. A four-year college course designed to provide a broad general education should include at least one course in music, as well as one course in art, carrying four to six semester hours of credit or its equivalent. It should be required of all students except those whose prior education has in one way or another already given them the equivalent music education. A student who for many years has studied the piano, for example, or who has taken good music courses in high school and in either case can demonstrate his knowledge and appreciation of music, should be excused from the required basic college course. Incidentally, I recognize the validity of the arguments against required courses but most of the objections to prescription can be overcome when the required course, whatever the subject, is in the hands of a competent teacher.

What should be the nature of this required course in music? It is not my intention to discuss the content and organization of the proposed general education course in music, nor, indeed, am I competent to address myself to the problem. I do, however, wish to make several comments. First, I should like to emphasize that I am arguing for a separate course in music rather than having music treated as part of an "integrated" course in the humanities. "Integration" is a magical word to curriculum makers these days and undoubtedly there are some good integrated courses.

However, while I regret the watertight compartmentalization of the typical college curriculum, and also recognize that if professors cannot integrate diverse materials effectively students can scarcely be expected to, I fail to see the intrinsic value in the process of integration itself. I suggest, but evidence is lacking to prove or disprove the contention, that well-taught courses in literature, art, and music can bring more understanding, appreciation, and en-

joyment of each of the three fields than a similar amount of time spent in an integrated study of these subjects.

The second comment concerns the relationship of musical performance to the course designed for general education purposes. I agree that we should have more "making of music"; that with all the increase in the amount of music in our lives made possible by electronics, there has been no comparable increase in the amount of music performance either by professionals or by amateurs. Anything that will increase the amount of music individuals themselves participate in is good and should be encouraged. But I do not believe that such participation, except as it may be done incidentally, should be made a prescribed part of the course. On the other hand, if the proposed course is to achieve the valuable results that it should aim at, it must be more than the typical college music appreciation course. The instruction must rise above much of what is now being done in the music field.

In concluding this plea for a greater role for music in general education I wish to make two observations. The first concerns the justification so often presented these days for music as part of general education. Increasingly the inclusion of music and any of the creative arts in the curriculum is being justified on the basis that these studies contribute to the development of good citizenship and the democratic way of life. Very often the emphasis on the importance of music in particular is on its significance as a group activity.

My second comment has to do with the advocates of music as a part of general education because of its influence in preserving the democratic way of life. The threat to our democracy today tends to make us relate as many of our interests as possible to democracy's preservation; but music has intrinsic value that does not require such justification. Music—and art as well—is a good for its own sake, although that does not deny its other values. Certainly the arts have a special opportunity in the enormously important task of creating world understanding. But these other values should not obscure the fact that art and music deserve a place in the education of everyone because they bring joy and beauty and a deeper understanding of the problems of human existence to the individual who knows and appreciates them.

THIS is not a precious advocacy of art for art's sake or music for music's sake, but it is a plea first for recognizing the perennial values that inhere in good art and good music regardless of time and place and political system, and then for stressing these values in relation to their meaning for the individual person rather than for the group. I happen to be among those persons who "view with alarm" what we believe to be the mounting pressures in our civilization to suppress the individual in behalf of the group; who see the emphasis on sociology, on group dynamics, on social—or even worse, human—engineering, on conformity of thought and action as dangerous tendencies which need to be combated if our traditional freedom of the individual is not to be lost. While recognizing the important contribution that music education makes to group life, to furthering the understanding of our fellow men, and to developing the democratic virtues that make a free society possible, let us not forget that its appeal, and also its value, is first and foremost to the individual man and woman.

These are times when the contributions of good music

COLLEGE BAND DIRECTORS NATIONAL ASSOCIATION

Biennial Convention, Chicago, Illinois
December 14-15, 1956
Headquarters: Conrad Hilton Hotel

to the life of the individual are certainly as great and probably greater than ever before. Assuredly they are times when the possibility of music's touching the lives of more people more often is greater than ever before. Consequently music educators have a tremendous opportunity, a mighty responsibility. They must work for the increasing recognition of music as an essential part of every student's education; they must develop appropriate courses which will achieve the objectives of such general education—and these are not the same as objectives for the gifted or potential professional musician. Let me stress the fact that greater attention to music in general education should not mean less attention to the so-called "music student." The world needs more, not

fewer, good musicians and fine composers. The earlier the talented individuals are identified, the greater the opportunity they have to develop, and the more encouragement they receive, the better. From their ranks, too, must come the new music educators, the sensitive and enthusiastic teachers who will be able to make the general education courses in music contribute effectively to the student's emotional development, to his sense of values, and to his taste in music in such fashion that his understanding and appreciation of music will grow all through his life and be an ever-increasing source of enjoyment and satisfaction to him. Teachers in no other subject have opportunities so stimulating and potentially gratifying as do those in music education.

Vignettes of Music Education History



Milton Z. Tinker was born in Ashtabula County, Ohio, June 25, 1834. He studied for a short time at the Normal Musical Institute of Bradbury and Cody in Chicago in the late '50's. He had conducted singing classes and conventions in Illinois and Iowa before accepting the position at Terre Haute in 1863. He went to Evansville in 1867 and taught there until February 1914. He died in November of that year. The information used in this "vignette" was gleaned from the Evansville Daily Journal, September 4, 1883, and from the annual reports of the Board of Education of the Evansville Public Schools for the years 1881-82.

This is the fourth in the series of vignettes of music education history prepared by Mr. Gary, who is head of the Music Department at Austin Peay State College, Clarksville, Tennessee.

TUESDAY, September 4, 1883 was a lovely day in Evansville, Indiana. The recent rain had settled the dust in the streets and Milton Z. Tinker, school music supervisor, hummed as he started out from his home for the Canal Street School. He was beginning a full day of what promised to be a full year, his seventeenth in Evansville. On the way he passed a group of men busily engaged in erecting the towers for the new electric street lights at which people were poking so much fun. He stopped a moment to talk as several of the men were former pupils of his. As a result he was almost late for the 8:45 bell at the school building.

He spent the three hours of the morning session at Canal Street distributing the hectographed music lessons which he had compiled for the teachers to use. He felt good about the Canal Street School because Mrs. Read, the principal, saw to it that the teachers worked at the music lessons between his monthly visits and the students always did well in the individual oral examinations which he gave each spring. Then too, Julia Bierhower, who had been his assistant before the Board abolished the position six years previously, taught the seventh grade and so he could be sure that those who came to him in the eighth grade would be sight-singers

and know about measure. He enjoyed his twenty minutes with the eighth grade just before lunch. They sang from "Progressive Steps No. 4" as if they had never been on vacation—that is, except for two boys who had become baritones over the summer.

He ate his lunch in the school yard and then hurried over to the Walnut Street Presbyterian Church where he served as choir director. He was anxious to see if work had begun on the installation of the new organ. R. E. Pilcher from the organ company in Louisville was directing the unpacking of the windchest. Tinker's brief chat convinced him that the Presbyterians were soon to have the noblest instrument in the city.

At the high school that afternoon he worked with three of the four classes. The juniors and seniors began to learn the "Spinning Chorus" from Wagner's *Flying Dutchman*, and the glee club rehearsed "Here in Cool Grot" by Mornington. Mr. Tinker was pleased to find over forty seniors and he felt that they would be able to sing their graduation music without help from the rest of the school. But he had decided to play safe and the juniors enjoyed the music as he knew they would. Teaching one hundred and eighty-seven boys and girls between 1:30 p.m. and 3:45 p.m. made him glad to follow his wife's suggestion to rest when he got home. He allowed himself only half an hour, however, as he wanted to study the oratorio for the evening's rehearsal. He got out his violin to help rest his voice.

On the way to Evans Hall after supper he noted that the electric light the men had been working on was burning, and that it gave almost as much light as the gas lamp in the next block. . . . The year's first rehearsal of the Philharmonic Society was encouraging although there were only seven altos. He announced the plans to cooperate with the Terre Haute society for the production of Mendelssohn's *St. Paul*. They would sing it first in Evansville on December 21 and then again in Terre Haute a few days later. The group worked hard on the first two choruses of the oratorio.

It was a big day, as were most of Milton Tinker's days, but "associating with great music leaves one refreshed," he thought. Many of his students thought so too.

CHARLES L. GARY

A Classroom Teacher Experiments with Music Correlation

Mildred K. Bickel

WHEN teachers lament their lack of musical background, I often recall my friend Sue, whose science information seemed endless. "How did you obtain it?" I asked one day when I peered over her shoulder along with several second graders to see that day's specimen. "Just by doing a little research concerning the objects my pupils bring into my classroom," Sue informed me. What Sue accomplished in science is not impossible in the field of music.

Music may well be the core of the curriculum, for participation tends to develop a feeling of class unity and fellowship. The singing of a review song is a wonderful way to begin the school day and to furnish release from tensions that may have occurred in the home or on the playground before entering the classroom. A combination morning exercise and music time is practical. Begin with a familiar song to weld the class into a working unit. Since it is review work, participation is not difficult.

Music is and should be a part of every curriculum. Why? Because the whole child should be educated. In music the educational value of participation is recognized. Every child can take part to some degree. Even the deaf may feel the rhythm of a piano selection when they place their hands upon the instrument.

The child who lacks confidence in singing may find an outlet in rhythmical experience through which he tends to become more graceful and at ease. Music means more if expressed physically, a very natural and satisfying experience, and one which should find freedom of expression since it is a spontaneous outlet for energy and vivid imagination. One pupil may respond through a solo performance while another may seek a comrade to share his polka dance. Creativity will find expression.

When polka music has been presented in music class, pupils may learn the polka step and gain further practice in the gym class. A recording may be used. The march, the waltz and other rhythms are examples of physical education correlations.

Initiative and originality do not always find release in academic subjects but there are many avenues of ad-

venture in music. The history of instruments may lead to the making of simple ones in the classroom, or at home, and certainly sparks interest in today's professional instruments. Homemade rhythm instruments may develop a feeling for a variety of sounds. Interest in experimentation may be furthered if the products, or rhythm gadgets, are spotlighted as soon as they appear in the classroom.

A large part of the responsibility for elevating cultural levels rests upon the school's shoulders. Progress in musical literacy is not accidental but requires regular attention and careful planning. Recordings of famous symphonies should be introduced to pupils after pinpointing listening through definite suggestions. An understanding of professional accomplishment may be created.

Orchestral instruments may be demonstrated by music students. Vocalists should be welcomed whenever possible for study habits, i.e., concentration, memory, and appreciation will thus be recognized and provided for. Cultural development tends to broaden the individual and influence tomorrow's patrons of music.

Instrumental studies may be fostered by the use of wall charts and catalogues. A pupil who shows interest in class or private study may be urged to attend an orchestra practice at the discretion of the director. Library research may result in illustrated stories of instruments. Discussions of good music programs on radio and television may stimulate regular listening.

Through its music studies, the school can become a laboratory for the development of citizenship. Intelligent, cooperative integration may be stimulated. Real life situations may be used to improve or develop capacity for organization, administration and evaluation. If the emphasis is placed upon an enjoyment of the process and its evaluation, wholesome music participation generally takes place.

Rhythmical activities may also be used for relaxation during rest periods and may be polished a bit for a public performance for parents and friends. Practice for a public performance should include emphasis upon diction, since a song is often intended to be informative as well as pleasing in tone quality. A less-confident per-



former may have a keen ear and yet be unable to express his feeling in song. He could listen outside the door or down the corridor to see how far the words carry. Difficult passages may then be spotted and more practice given to them. Community integration may be stimulated when wider use is made of the school's and community's facilities. Group and individual participation may be an effective publicity agent and further create a wholesome attitude toward school activities.

Music activities can serve as a nucleus for more academic studies and even as a magic key to focus the interest of a problem pupil upon the task at hand. One teacher's lengthy search was rewarded one day when Robert admitted, "Music time is the best time of the day." His instrumental study took on a new meaning at that moment and new songs were often introduced with an extra flourish when Robert practiced them at home on his clarinet.

How can one integrate music with other subjects? Music appreciation material may serve as written language practice. While it is being presented to the class the pupils may list key words which are later placed on the blackboard. These may be grouped into paragraphs and outlined to facilitate the development of copy which will be useful as practice material in writing class. Other suggestions are:

1. Music symbols may be incorporated into all-over motifs in art. Use dioramas to depict music appreciation stories. Illustrations add interest to music stories. Posters, developed soon after school begins in September, provide simple lettering and composition practice and arouse interest in the school's instrumental music opportunities. Pictures of instruments attract the attention of the viewer. A real situation adds zest to the art problem and also makes an attractive bulletin board display. Catchy slogans may secure new recruits.

2. Library experience may be obtained through research for information about operas, the lives of composers, studies of instruments, symphony seating, conducting and its problems.

THE PICTURES

(1) The author of this article, Mildred K. Bickel, sixth grade teacher in Shore School, Euclid, Ohio, who also supplied these pictures of classroom scenes.

(2) Sixth graders enjoy demonstrating for their classmates.

(3) Writing a vacation days song, pupils use resonators and a felt board.

(4) Pupils record rhythmic interpretation of their favorite songs.

(5) Some members of a sixth grade verse speaking choir portray a scene from a Greek poem. A Greek woman holds a vase while standing before a statue of The Discus Thrower; an Athenian and a Corinthian warrior are ready to hold back their Persian invaders.

(6) First grade children in Shore School are fascinated by the autoharp. The teacher is Mrs. Elda Burns.

3. In social studies the use of folk songs may increase class enthusiasm in the study of a country. A simple French or Spanish song may be learned in its native tongue. Pupils do not find it difficult to see the effect of beautiful scenery upon musicians' creativity after having seen slides of such areas as Salzburg, Austria.

4. In the study of sound, science experiments with a taut and a loose rubber band permit definite comparisons in tone quality. The tones produced thereon make those of the violin more understandable. Interest in the study of the violin and other instruments may result from such science experiments.

5. Teacher growth and improvement of teaching procedures may be furthered especially in the correlation of music with other academic subjects. In this present day of high tension music has a relaxing effect upon the body, which is very important therapeutically and makes a real contribution to healthful living. This idea may be emphasized during health periods.

The correlation of music is important as a timesaver. Also, when pupils recognize its relation to other subjects, the special emphasis which sets music apart from other studies tends to be lessened. Pupils are more apt to enjoy a study which all can understand.

THROUGH music, pupils are able to develop a balance in worthy leisure-time interests. The shorter work week has increased the amount of recreation time for the present-day employee and therefore comes the need and importance of an avocation. Improved parent-child cooperation may come about through the sharing of music experiences. Better integration of the pupil with the school may take place. The socializing effect should not be overlooked and certainly extends into the community. The school should aim to give all pupils an opportunity for musical experiences for which they have an aptitude and desire.

Classroom teachers should accept the conditions and equipment available and use them regularly. Simple materials may challenge one's ingenuity more than an abundance can ever do. Recordings may be utilized to introduce part-singing or to focus attention upon the entrance of voice parts or difficult passages. Dependence upon a pitch pipe, rather than a piano, makes it imperative that so-fa syllables be learned since frequent use is made of them. Efficient planning and study will include the analysis of the progressive steps in, or the difficulties of, a song before it can be properly presented. The importance of learning such skills is soon apparent to pupils also.

Be enthusiastic and dramatic and arouse attention for the tasks of the day. Vary the program. Soon after school begins a teacher may become better acquainted with her new pupils if she does some pre-testing of voices for glee club membership. Tones may be matched and suggestions offered concerning future plans for part-singing. When this procedure is begun early in the year, pupils





with low voices gain confidence when they realize there will be an outlet for their capacities. Meanwhile, a better pupil-teacher relationship is being established.

Throughout the year occasional listening to individual voices while walking about the room may encourage the timid pupils and also secure suggestions to promote the blending of tones. Remember a whispered comment may highlight a pupil's day and help him pass a milestone in his progress. Look for something constructive to compliment and you will generally find it. When rhythm improves, be sure to recognize it. If not, have faith it will improve just as unexpectedly sometimes as in other subject areas.

The correlation of music experiences encourages continuity. Variety may be obtained through singing two songs of different moods. Be flexible in planning and permit many different activities. Appreciation lessons should not be relegated to one-day-a-week assignments. End lessons on a pleasant plane even if the results are meager and much less than expected.

Classroom teachers should not hesitate to experiment with new procedures simply because of an occasional failure. Learning through experience what is not practical is also educational. Thomas Edison tried out seven hundred kinds of materials before he found one that suited the needs of his electric light bulb filament. Teachers should set an example of creativity if they expect their pupils to be creative. Certainly it makes learning and teaching more enjoyable. Pleasant associations are apt to accelerate the learning process. What is more enjoyable than a pleasant memory of a shared activity in which something constructive is accomplished?

The activities described below were some of the end products of a progressive music program in its various

forms: vocal, rhythms, training in skills generally taught in context, and creative music correlated with other subjects. At no time did the interest wane for the activities were varied. The assistance offered took full cognizance of the pupils' contributions and the participation was a satisfying one.

A Correlated Music Project: A verse-speaking choir

A careful study of the early Greeks, Romans and Egyptians was introduced by the writer's colored slides and a description of a summer spent in the Mediterranean area. Subject matter lines disappeared as research took place and resulted in free expression in art, illustrated stories, and music selections. The teacher's visits to museums, which contained relics from the pyramids and other ruins, sparked interest in curios brought back for class use. Library plates and illustrated books became meaningful.

In the final project the class divided into three sections and discussed the cultural contributions each early group had made. Keen competition caused intensive research at home and at school. When the Greek enthusiasts mentioned borrowing the potter's wheel from the Egyptians, the pupils promoting the latter were not easily convinced that such was not plain thievery! Many profited from this rich experience and referred to it again and again.

The class's part in a spring program culminated in a verse-speaking choir program emphasizing the Greek-Persian conflict in Salamis Bay, famous citizens, and Greek art contributions. This was a new activity for their teacher also. The poem was dramatized regularly and that resulted in the gradual lengthening of it. Key words describing the Greeks had been placed on the blackboard. Language books were consulted for assistance in poetry writing. Words were scrutinized for verse-speaking possibilities, euphony became important.

Voices were tested to group the class for the verse-speaking production and four sections resulted. Dramatization continued to inspire more feeling in the presentation of the poem. Resonator bells were used to produce a chant used as background music.

Meanwhile stage properties were developed. A tall pasteboard Doric column, swords, and shields took on more character when decorated with Greek motifs. Library plates pictured Greek costumes and showed detailed decorations. Discarded sheets were tinted by one committee while another experimented with a doll-sized costume. A boat-shaped neck opening was decided upon and a full-sized outfit was made. The edges of the boys' costumes were fringed and ball point pens sketched designs about the necks and edges. Contrasting colors were used for belts and criss-cross trimmings and head bands. Extra-long shoelaces were laced in gym shoes to grace the warriors' legs. A scroll, containing Greek characters, was made for the runner who wore a streamlined costume to permit greater speed. Since there were fewer boys, several girls took boys' parts.

The dramatization of the poem eventually became a pantomime in order to focus attention upon the message it imported. Diction became increasingly important for the length of the poem was thirty-two lines. It was a source of real pride for its participants.

A map was studied to emphasize the Greek bottling up of the Persian invaders in Salamis Bay. The costumes of the Persian warriors and their shields were tinted a contrasting color. Pasteboard swords received frequent use and consequently many repairs, but safety was not ignored.

An original Greek folk dance, "Dance of the Happy Spirits" from *Orpheus and Eurydice* by Christoph Willibald Gluck, gave

CONTINUED ON PAGE FORTY-SIX

The pictures above: (1) You guess what we are doing! (2) a Sixth grade pupil conducts his class, (3) Original slogan posters get interest and recruits.

Below: Sixth grade pupils display dioramas depicting "The March of the Toy Soldiers," "Country Gardens," and "The Three Bears"—compositions which they heard performed at the Cleveland Symphony Orchestra children's concert.



Follett Publishing Company

New Name in Educational Music

TOGETHER WE SING

*A vital new approach
to elementary school music*

Together-We-Sing Series

EDITOR:

Max T. Krone,

UNIVERSITY OF SOUTHERN CALIFORNIA

AUTHORS:

Irving Wolfe,

GEORGE PEABODY COLLEGE FOR TEACHERS

Beatrice Perham Krone,

IDYLLWILD SCHOOL OF MUSIC AND THE ARTS

Margaret Fullerton,

IOWA STATE TEACHERS COLLEGE

CONSULTANTS

Johana Harris, Piano Accompaniments

John E. Brewton, Poetry



Follett Publishing Company, CHICAGO

exciting new music books for elementary schools

Together We Sing Series

See them Now!

For several years, our experts have been carefully selecting, editing and arranging the finest of music materials for children. These materials have now been organized into the completely new TOGETHER WE SING series of basic song-texts for the elementary school.

MUSICAL DEVELOPMENT

Every song has been chosen for its musical quality and its appeal to boys and girls. The authors believe that a child's musical development is in direct proportion to the quality of his musical experience. Throughout these books, children are encouraged to *hear* and *recognize* the organization of tonal and rhythmic patterns by participating in songs of real value.

AESTHETIC ENRICHMENT

Each book achieves artistic unity through the inclusion of fine poetry, and colorful illustrations by outstanding artists. Delightful recordings have been made of hundreds of the songs.

INSTRUMENTAL EXPERIENCE

Freely integrated in this series are parts for such classroom favorites as autoharp, melody-bells and small-winds. Simple parts are also included for more formal instruments.

RHYTHMIC EXPRESSION

Children can enjoy great variety of rhythmic movement and activity. In each book there is a wide choice of singing games, dances, and songs for dramatization.

SOCIAL VALUES

One of the fundamental aims of these books is to help children discover likes and differences of peoples the world around. Fostering a feeling of being at home with their own group, but recognizing and understanding the unique contributions of other peoples, is an essential part of the new TOGETHER WE SING series.

RICH RECORDINGS Recordings have been made of hundreds of the songs from the new TOGETHER WE SING series.

now available:

Albums #31 and #32, from MUSIC ROUND THE CLOCK
Albums #35 and #36, from MUSIC ROUND THE TOWN

coming soon:

Albums #41 and #42, from MUSIC THROUGH THE YEAR
Albums #45 and #46, from MUSIC ACROSS OUR COUNTRY
Albums #51 and #52, from VOICES OF AMERICA
Albums #55 and #56, from VOICES OF THE WORLD



36 Community Helpers

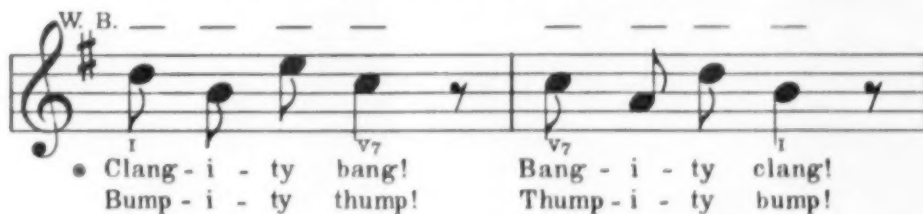
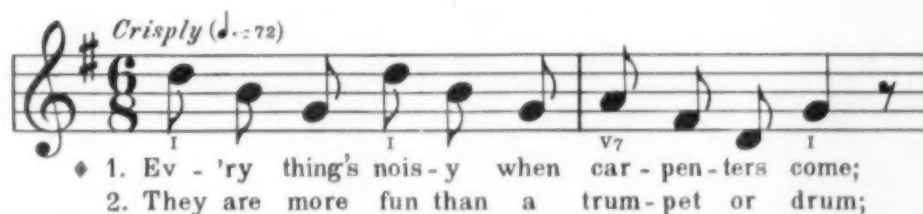
Community workers help to make the town a safe and happy place in which to live.

Carpenters

3502 B



INTRODUCTION FOR A HAMMER (WOOD BLOCK) AND A PLANE (LONG SAND BLOCKS)



CHORDS: I = G; V₇ = D₇

AUTHOR AND COMPOSER UNKNOWN

Imagine how delighted children will be with these fascinating illustrations that add color to all the books! Artists Val Samuelson and Robert J. Lee are among the country's finest young moderns.

On this page from MUSIC ROUND THE TOWN you see parts for classroom instruments (in colored notes, for clarity), and chord indications. ♦ and • indicate "listen" and "sing" phrasing for easy, effective teaching with record of this song.

Follett Publishing Company

new Together-We-Sing Series



LOWER ELEMENTARY LEVEL (Kindergarten, grades 1 and 2)

Music Round the Clock

Songs about the child's immediate surroundings

Music Round the Town

Horizons widen to include the community

MIDDLE ELEMENTARY LEVEL (Grades 3 and 4)

Music Through the Year*

Seasons and special days make the months meaningful

Music Across Our Country*

Regional music is the feature of this book

UPPER ELEMENTARY LEVEL (Grades 5 and 6)

Voices of America†

Songs we sing in our land today

Voices of the World†

Music enjoyed today by children in other lands

* Available Spring, 1956

† Available Fall, 1956

Write MUSIC DEPARTMENT for examination copies of books, and full information.

Follett Publishing Company

1010 WEST WASHINGTON BOULEVARD, CHICAGO 7, ILLINOIS

A LOOK AT MUSIC EDUCATION & AMERICA'S JUKE BOX CULTURE

ARLAN R. COOLIDGE

ARE STUDENTS in our public and private schools being shortchanged when it comes to music? In spite of many extraordinarily fine things developed by school music educators, are they putting too much emphasis on bands and choruses, which involve a relative few, and neglecting to expose all our boys and girls to the music which has lasting appeal?

Here are some disturbing facts. Acquaintances of mine who have children of elementary school age naturally are upset because their son is missing musical experiences in his school program because he does not sing acceptably. He stands a good chance of someday joining that large army of people who say: "I am not musical; I can't carry a tune." . . . A spacious and attractive new high school in a good-sized Midwestern town has perfect appointments for the rehearsals of its band, orchestra, and chorus, as well as instrument storage space and well-lighted practice cubicles, but it has no library of recordings and no provision for general listening to music. The music director realizes the limitation and can only point to the availability of some recordings in the town library.

Perhaps even more striking are the results of a recent survey made in connection with a doctoral dissertation at Northwestern University. A large city in the North Central region of the country was the subject area of a special study in which hundreds of recent graduates, or former students, who had been members of musical performing groups in the high schools, were interviewed in their homes and queried regarding their present musical activities. Almost without exception they were not continuing in any way as musical performers and, furthermore, were not attending concerts. They regarded the concerts in the city's large concert hall as affairs for the rich and some remarked: "Nobody ever invited us down there." It was obvious that no one had invited them to go to the movies but there was in their minds no idea of comparison. As a brighter side of the picture it can be reported that in some of the homes there were recordings of concert music.

For some time there has been an uneasy feeling among a few professional musicians and music educators that a kind of false optimism has concealed fundamental defects in the American system of school music. The near-professional excellence of picked bands and choruses (not so often orchestras) in high schools, or even in the elementary grades, has made for glowing community pride and much favorable publicity. The standards of musical performance have risen steadily and in many instances the quality of the music performed has been of the highest. The chorus of the high school in a small Pennsylvania city has performed the demanding "Cere-

mony of Carols" by the living British composer, Benjamin Britten, and it is not uncommon to find works of Bach on school programs. School bands have stolen glamour from the football teams in small towns and large, marching smartly and playing with accuracy and pep. Music has a pretty firm place in the curricula of the schools and seems to be in a position to enjoy a comfortable middle age in the educational family circle. In a general way everyone has been aware of the increased sales of recordings, although the "pop" tunes with a life expectancy of six or eight weeks usually lead the field, and orchestras, large and small, have sprung up in nearly every section of the land.

WHAT, then, is worrying the worriers? What are the clouds which dim the panorama of marching bands and eager choruses and, in the larger area of American life, cause the ponderers to look beyond the brilliant artistic record of our symphony orchestras, and the world eminence of the Metropolitan Opera Company? Are these not sufficient proof of a commendable musical taste and the reflection of an adequate educational base? To turn from these to the radio, TV, and the juke box may appear abrupt and, at first, unrelated to the matter at hand; but they are a truer gauge of our musical level than the orchestras and the Met. Day and night the disc jockeys "give out" with the "pop" tunes of the moment. This music is a blanket which one cannot escape either in public places or while seeking the company of the radio on a motor journey. It is not a case of disliking light or clever entertainment, or of expecting art for breakfast, lunch and dinner; but rather the reaching of an inescapable conclusion that, by and large, the public—made up of the products of our schools and colleges—either prefers this stuff or is so uncaring that anything over the air is acceptable. For the large majority, "music" is what the disc jockey spins. The demise of a great broadcasting symphony orchestra—the NBC, or the Columbia before it—made hardly a ripple on the outermost surface of American life.

It may well be too early to draw evidence from TV as a means of estimating American musical taste. The medium has not seemed suited so far to the dissemination of the music of our great orchestras, and the final tally is yet to be made on TV opera. In general, TV seems to lend itself best to smaller groups, whether instrumental or vocal, and eventually much of educational value in music may be expected from it within the limitations of camera vision. The rage for Liberace has saddened many musicians but their depression could be allayed by the thought that a large audience never given to any type of so-called serious music is taking some of the first steps in that direction by way of his programs. And his

Mr. Coolidge is chairman of the department of music at Brown University, Providence, Rhode Island.

Again! Proof you can Hear!

Selmer is best for your band

HEAR

THE CLARINET SEXTET OF PARIS

members of the Garde Republicaine Band and l'Opera Comique

THE MARCEL MULE SAXOPHONE QUARTET

members of the Paris Conservatory faculty

FREE

ON LONDON RECORDINGS

Hear these fascinating and helpful demonstrations of the many unique qualities of Selmer instruments

Every Selmer added to your band will help improve your band's performance. Hear these new London recordings and you will know why. Beautifully accurate Selmer intonation makes it so easy for the player to play in tune with himself, and with the rest of the band. Built-in Selmer tonal quality contributes to improved tone, even with beginners. Selmer construction and workmanship help speed the technique, and keep the instrument in regulation. Your Selmer dealer will be glad to arrange a free trial of the instruments of your choice. Contact him now.



Selmer

Elkhart, Indiana Dept. J-21

Please send FREE record indicated (Check only one)

☐ Clarinet ☐ Saxophone

NAME _____

SCHOOL _____

ADDRESS _____

CITY _____ ZONE _____ STATE _____

SIGNATURE OF SELMER DEALER _____

(Your Selmer dealer must countersign this coupon so we can be sure our limited supply of these records is distributed only to bandmasters. If there is no Selmer dealer in your area, your favorite local music dealer will serve. Offer good in U.S.A. only, and only until limited supply is exhausted.)

FREE TO BANDMASTERS

... your choice of either of these excellent recordings absolutely free, for use as a teaching aid, to help you improve ensemble performance. Each artist displays his superlative talent, and the brilliant capabilities of his particular Selmer (Paris) instrument, in such a way as to help you demonstrate and emphasize such points as tone, intonation, articulation, etc. Each record, worth \$2.98, is a 10-inch 33 $\frac{1}{3}$ rpm microgroove recording—20 to 25 minutes of ensemble selections you can use again and again for group instruction.

audiences are not made up of persons from a single social stratum or geographical region as the opinion polls clearly demonstrate. If, for purposes of entertainment on a particular program, the Liberace script calls for a diluted or an abbreviated Chopin "Impromptu," the public does not miss the original version because it has not heard enough of the piano repertory to realize the difference. It is possible that Liberace would play it straight if he had a public ready to take it that way. In the meantime, there is a wonderful opportunity for music educators everywhere to play for students some of the magnificent recordings of music for piano written by Beethoven, Brahms, Debussy, MacDowell, Gershwin or a dozen others.

The juke box at the corner drug store has become the musical library for the younger set all over America. The "Dixieland" beat, the Mumbo, Eddie Fisher and "The Crew-Cuts" spell musical savoir-faire in the season 1955-56. This may not trouble us too much until we see that these comprise the beginning and the end, by and large, for the rising generation today. To a slightly lesser degree the same goes for the grown-ups, too! There has not been in home or school an effective exposure to anything better and so no dent has been made in the 99 per cent monopoly of commercial music. This is not said in ignorance of the place of genuine jazz as an original contribution of America to the stream of musical history; neither is it meant to deny artistic worth to some popular ballads. What needs to be emphasized is that the background of most Americans is limited to current "hits," and that frequently the "hits" of the juke box and the "hit" programs are the lesser products even in the popular American category.

The recent difficulties of certain major league baseball teams in attracting crowds gives point to the claim that more Americans now pay admissions to concerts than to baseball games. This is surely encouraging and all educational agencies can take a share in the credit for such an advance. At the same time we are confronted with the spectacle of great orchestras all over the land year after year barely surviving financial deficits which are staggering. It appears that the more distinguished the orchestra the heavier the deficit. In every instance the anxiety and the uncertainty could be relieved by contributions averaging a dollar from each family in any particular city, and yet there is not this response and no indication that the citizens would approve an infinitesimal addition in taxation to accomplish what is needed. A visitor to New York, for example, is shocked to find rows of empty seats at a Sunday afternoon concert by the Philharmonic. A city of around eight million inhabitants does not fill a hall of only moderate size when its celebrated orchestra performs. Granted that Sunday programs are broadcast, there still is much to explain in the way of cultural lag.

The Metropolitan Opera also staggers along, financially speaking, from season to season, and yet its long spring tour is highly successful and might even be extended. Of course the cities visited do not have to bear the overhead which makes the opera possible in the first place. Small opera companies and opera workshops have sprouted in lively fashion during the last two decades and interest in the lyric stage, if the works are sung in English, seems assured. But let no one think that these new groups really pay their way; they are frequently adopted by schools or colleges and the performers and stage crews

labor for art and the cause, not for cash. The box office does not exist as yet except in a few cases.

Well, someone will say, the public today likes good music but it will not dress up in the evening and fight traffic to go to a concert hall. We are content to stay at home, put on our slippers, and listen to a good recording. This may become the typical musical experience of the 1960-70 decade but the statistics of record sales for 1953 show that no really large amount of home listening has developed. The books of the Music Performance Trust Funds of the American Federation of Musicians list sales of something over 183 million records of *all kinds* during 1953. This was a year of excellent business but not equal to that of 1950, and for a country of 160 million people the average is a little over one record per person. By far the larger portion of the sales is in the popular field, thus reducing the per capita average for concert music. The coverage of music which lasts is still amazingly thin.

MUSIC EDUCATORS feel it to be unfair to lay on the doorstep of the schools the blame for a low level of musical interest and taste. No group works harder during school hours or gives more generously of evenings or week ends when the demands of performing organizations require. They have literally created a varied musical edifice of bands, choruses and orchestras which is unique in educational history, giving opportunities to the students undreamed of a few generations back. The music educator asks why anyone would look at him when searching for explanations of our juke-box level of musical perception. He wants to know why he is any more responsible for American musical taste than the English teacher for the mass appeal of the comic book in which both the characters and the English language are murdered on every other page. One well-known figure in music education put it this way: "You don't damn the English teachers because the public fails to demand a Shakespearian play every week; why criticize the music people when Beethoven misses the 'hit' parade?" This view has its share of logic and gives the benefit of the doubt to the music educator. On the other hand, the English teacher is on somewhat firmer ground because his time is spent in bringing literature to all students. He is not building his curriculum around public performance, a method usually regarded as a must by the music educator.

When a student enters a school, particularly a junior or senior high school, he is more often than not scouted by the music faculty as a potential performer. Has he had instrumental experience? Is the voice settled sufficiently for ensemble singing? Can he be relied upon to rehearse regularly and to cooperate within a musical organization? If not, the chances are that there will not be time to serve him as a potential listener, a consumer of music. Like the small boy referred to on the opening page, he becomes "unmusical." The music faculty would regret this sincerely but would justify it on the basis of putting first things first.

If the English faculty chose to follow a similar policy, young people with good speaking voices and pleasing carriage would be corralled to form one or more school dramatic clubs, and major attention would be given to the production of plays. At the proper time the entire student body would be invited to hear the performances. There would be much less attention given to reading of books

than now, and many students would not be exposed to English as literature beyond seeing a play once or twice a season. The English curriculum, generally less spectacular than music, develops readers of good literature—in other words, consumers. This may be affirmed in spite of the wave of comic books and the claims that students no longer know how to read. Sales of books and the firm position of the library in our civilization provide us with effective confirmation. The English faculties have sacrificed public display in order to emphasize what they believe should be paramount—the individual reader. For the music educator the focal point might well be the individual listener.

When music instruction entered the schools in the nineteenth century, group singing and note reading made up the curriculum. There were compelling reasons for this. First of all, the human voice is the leading instrument and the child has a right to express himself in those songs which have meaning for him; second, there was no other way in which music could be presented at that time. Pianos and other instruments were financially prohibitive as general school equipment, and professional personnel to give instrumental instruction would have been similarly out of the question. Singing schools were popular features of the American social scene and transfer of some of the singing school methods to public education was both natural and beneficial. Even today the teaching of rote songs in the elementary schools accomplishes distinctive results unobtainable by other means; and the addition of rhythm bands, glee clubs, and operetta projects has not altered fundamentally the singing child as the center of elementary school music.

THE writer has recently completed a swing through eight states in the East and Midwest visiting many schools and colleges, including those engaged in teacher training. Much variety of detail is observed but there is a general over-all pattern recognizable. Music is a regular part of the work in the kindergarten and the first six grades. Songs and musical games are a familiar feature of the modern kindergarten and the teacher needs to be able to use the piano and to fit music into many of the activities of the classroom.

In the grades music becomes a "subject" with an outline of songs to be learned and a methodology for teaching note reading and other fundamentals of musical grammar. A special music teacher is part of the staff in most systems, working in each classroom every day if the schools are well set up, or sometimes only once in two or three weeks where the teaching personnel is limited. In the majority of cases, the classroom program of music must be left in large part to the regular teacher who probably is only slightly versed in music. The courses which prepare elementary teachers (not music specialists) in the teacher-training institutions may include a couple of semesters of music but if the individual trainee previously has not had a fair amount of music, the limited courses at the college level will not arm him with the necessary confidence to teach successfully. However, music supervisors are heard to remark that sometimes a classroom teacher who likes music and is willing to try, regardless of limited experience, may produce good results. Taking the country as a whole it is fair to state that the success of elementary school music depends on the general classroom teacher. If the college of education cannot devote more time to music in its program, then it becomes all the

more essential that the prospective teacher have larger musical experience in his or her own public school career, especially in the junior and senior high curriculum.

In a Massachusetts city, music in the fourth and fifth grades occupies a twenty-minute period four times a week. In one class visited, the period was divided between singing, playing of instruments, and reporting on a film about Beethoven and Mozart. The singing of one or two numbers was accompanied by several instruments. The music sung ranged from tunes from *The Magic Flute* to *Little Orphan Annie*. The homeroom teacher conducted the class, using the piano occasionally; pupil interest was high, and music became not only something to sing and play in a schoolroom but part of the fascinating story of the world.

There are programs of instrumental instruction in many elementary schools and not only in the largest cities. A Rhode Island city has grade school orchestras and an all-elementary orchestra of students picked from the various elementary groups. A city in New York provides singing or an instrumental ensemble for every grade school child. A special instrumental program begins with the fourth grade. For the entire school system there are 20,000 instruments available, 500 of which are of the string family. In Michigan one town also begins its more concentrated instrumental work in the fourth grade. At the end of the third grade all children are given the Hall-McCreary test of aptitude and about three-quarters get a favorable rating. Here the students buy, borrow, or rent the instruments and provide a music stand and one dollar for music. An instrumental teacher comes to each building twice weekly to give class instruction. This work is amplified by summer school classes at a modest fee. Figures are not at hand to show what percentage of the total elementary enrollment in these schools goes into the instrumental program; it is a small part of the whole at best but, as indicated above, the remaining children are given opportunities for singing.

Orchestral concerts for students of school age are no longer uncommon. In the Rhode Island city students in the fourth, fifth and sixth grades travel in busses to an auditorium for specially devised programs during school hours. True, each child hears only one program a year but this is a fine beginning. Another school system arranges two concerts of this type, also in school time, for fifth and sixth graders. The remainder of a series of fourteen are heard in school over FM radio. There is advance preparation for these in the schools and the students keep notebooks.

An Indiana town with a population of 14,000 offers class piano in the third grade and, as a result, a good number go on to private study. Other instrumental instruction follows in the sixth grade. A music teacher gets to each room once every week.

These examples show the independence of each community in the matter of elementary music offerings. The general practice seems to be to reach every child to a greater or lesser extent, and the means employed is a program of participation either through singing or playing. Concerts may or may not supplement the classroom activity, and apparently not much is done so far with recordings as a method of broadening the scope of instruction.

+

This is the first of three installments of Mr. Coolidge's article. The second will appear in the next issue of the Journal.

The

**MENC Life Membership
Committee**

Invites you to enroll in

THE MENC

GOLDEN ANNIVERSARY

PROJECT

A Special Activity

of the

Fiftieth Anniversary Observance

April 1956 - April 1957

to obtain

1,000

New Life Members

**When you invest
in Life Membership in the
Music Educators National Conference
you**

- indicate your interest in and your dedication to your profession "for life" . . .
- invest in your own professional future and likewise the future of music education in America. The cost is **LOW** — personal values **HIGH** . . .
- can help to celebrate in a most appropriate way the Golden Anniversary of MENC . . .
- pay no more national dues for life, yet enjoy all the privileges of full active membership in MENC . . .
- pay no more state association dues when the full amount of your Life Membership fee (\$150) is paid up. Your state dues are then paid for you from the interest on your Life Membership investment . . .
- receive major MENC publications at no charge to you.

TWO PLANS ARE AVAILABLE. Check the one you select:

☐ **Single payment of \$150.00.**

If you wish to pay the Life Membership fee in full, just attach your check for \$150 to this application and mail. *If you have already paid your annual national and state association membership dues for the current year, deduct from your remittance the amount you have paid for this year's annual state and national dues. As a paid-up Life Member your state and national dues will be paid annually for life from the income of the Life Membership fund, beginning this year.*

☐ **Six annual payments of \$25.00.**

If you wish to pay for your Life Membership on the installment plan and have already paid your annual dues, deduct from your first installment \$4.00 for the national dues you have paid this year. Your annual national dues will be paid up for life from the time you enroll, but you must pay your state association dues until such time as payment for your Life Membership is completed. Thereafter both your state and your national dues will be taken care of for life.

.....
■ JUST FILL OUT THE COUPON AND MAIL TO:

Chairman, Life Membership Committee
Music Educators National Conference
1201 Sixteenth Street, N.W.
Washington 6, D. C.

I accept your invitation to participate in the MENC GOLDEN ANNIVERSARY LIFE MEMBERSHIP PROJECT. Enclosed is my check for:

- ☐ \$150.00*
☐ \$ 25.00*

* Less deductible annual dues paid this year as explained above.

Name _____

Address _____

City _____ Zone _____ State _____

HERE
STUDENT MEMBERS OF
THE MENC
MEET EACH OTHER

Collegiate Newsletter

AND
GREET THEIR FUTURE
PROFESSIONAL
COLLEAGUES

University of Wichita (Kansas) Student Chapter No. 65, with a membership of 108 music education students, was host to visiting MENC student members from various colleges and universities in the state of Kansas at the KMEA convention last November. Outstanding music education and high school and elementary performing groups are brought in for the regular monthly chapter meetings. Howard Ellis, head of the Department of Music Education, is the faculty adviser for the chapter and the following serve as officers: President—Connie Converse; vice-president—Lloyd Clark; secretary—Marilyn Nease; treasurer—Janice Rolow; director of publicity—Larry Winkler.

Georgia Teachers College (Collegeboro) Student Chapter No. 348 plans to take the entire group to the Georgia Music Educators Association convention in Atlanta March 15-17. The club sponsors many campus activities, recitals and dances, as well as trips to concerts, operas and ballets for all students. A large room in the music building has been redecorated and furnished with handmade tables, chairs, drapes, and lamps as a lounge-listening room for music students. Officers are: President—Bob Priestley; vice-presidents—Earl Smith, Georgia Jones, James Jones; secretary—Cecile Woodard; treasurer—Milton Norras. Faculty sponsor is Daniel S. Hooley.

Jordan College of Music, Butler University (Indianapolis, Indiana) Student Chapter No. 70 holds scheduled monthly meetings, which feature speakers and demonstrations on music education. The members are particularly interested in obtaining as much information and advice as they can on the different situations they will face in their future work as music educators. Lucille Jones, Charles Henzie and J. K. Ehlert, dean of the College of Music, sponsor of the chapter. Officers include JoAnn Strebe, president; Al McClure, vice-president; Phyllis Pierson, secretary, and Dick Switzer, treasurer.

College Misericordia (Dallas, Pennsylvania) Student Chapter No. 174 members are rehearsing parts of *Elijah*, which they presented during the Christmas play, "A King Shall Reign." Seven members of the chapter attended the annual convention of the Pennsylvania Music Educators Association in Harrisburg in December. Other on-campus activities of the year, under the sponsorship of Sister Teresa Mary, will include formal and informal recitals and the annual spring concert, which feature the Schola Cantorum and the College Orchestra. Seated at the

pianos in the photograph are Rose Ann Mulligan (extreme left) and Regina Klein (extreme right). Other members (from left to right) are: Kathleen Smith, Margaret Sidder, Elaine Walch, Ann Mikush, Elizabeth Insolace, Barbara Cusick, Gertrude Check, Thelma Imperiale, Antoinette Simeone, Ann D'Amico, Geraldine Slabinski, Anna Yurkoski, Claudette Hudak, Patricia Walsh.

Marywood College (Scranton, Pennsylvania) Student Chapter No. 245 sixty-three members posed for this photograph during its first monthly meeting last October. Sister Mary Clare is the chapter moderator.

Xavier University (New Orleans, Louisiana) Student Chapter No. 349 sponsored a concertized version of the opera *Orfeo* last November. In the photograph, Debria Brown, who sang the role of Orfeo, is being congratulated by Richard Harrison, chapter president. Standing to the right of Mr. Harrison are the vice-president, Mary Braud, and the secretary, Catherine Pugh. Sister M. Elise is the chapter moderator.

Fairmont State College (Fairmont, West Virginia) Student Chapter No. 315 members are shown in the picture with members of the music faculty. Mrs. Norma Donham is seated at the piano and directly back of her is Mary B. Price, chapter adviser. Other faculty members, standing to the right of Miss Price, are Richard Montague and John T. Evans.

University of Idaho (Moscow) Student Chapter No. 290 began its school-year functions with a reception for school music master teachers, which was both informal and instructive to the teachers as well as cadets. The combined group was photographed during a recent session on elementary school music held in the music education workshop in the music building, Karen Hurdstrom (far right), vice-president of the chapter and a cadet teacher, is leading the master teachers and student teachers in a song. Others in the picture: Front row, left to right—Cherrie Tankersley; Edward Johnson, chapter president; Virginia Sturgess; Joan Eikum. Second row, left to right—Ellen Peterson, Russell School principal; Mrs. John Snider, Lena Whitmore School; Amber Tuttle, Glenda Vaagen, Bertha Windham and Pauline Wallace, Russell School; Mother Incarnation and Mother Therese, Ursuline Academy. Standing, left to right—Elwyn Schwartz, chapter adviser; Hall M. Macklin, head of the University Music Department; Edna Gingrich and Florence Higgins, Russell School; Mrs. Alfred Dunn, Lena Whitmore School; Iris Humphrey,



UNIVERSITY OF WICHITA, WICHITA, KANSAS, CHAPTER No. 65



GEORGIA TEACHERS COLLEGE, COLLEGEBORO
Chapter No. 348



XAVIER UNIVERSITY, NEW ORLEANS, LA.
Chapter No. 349



JORDAN COLLEGE OF MUSIC, INDIANAPOLIS, IND.
Chapter No. 70



FAIRMONT STATE COLLEGE, FAIRMONT, W. VA.
Chapter No. 315



Above: FLORIDA A & M UNIVERSITY, TALLAHASSEE
Chapter No. 397

Below: UNIVERSITY OF IDAHO, MOSCOW
Chapter No. 290



MARYWOOD COLLEGE, SCRANTON, PA.
Chapter No. 245



Above: STATE TEACHERS COLLEGE, MANSFIELD, PA.
Chapter No. 162

Below: COLLEGE MISERICORDIA, DALLAS, PA.
Chapter No. 174





WESTERN MARYLAND COLLEGE, WESTMINSTER
Chapter No. 380



UNIVERSITY OF ARIZONA, TUCSON
Chapter No. 163



WESLEYAN COLLEGE, MACON, GA.
Chapter No. 282



NORTHWESTERN STATE COLLEGE, ALVA, OKLA.
Chapter No. 436

Russell School; Charles Clauser; Gerald Goecke, Whitworth School and High School; Edward Eldredge; Shirley Feeney, Lena Whitmore School; Irene Farley, Russell School. Officers not in the picture: Carol Webster, secretary; Judith Crookham, treasurer-historian. During the Idaho Music Educators Association conference held on the University of Idaho campus in February, Chapter 290 sponsored several sessions for student members alone and assisted in the meeting in other ways. Plans are under way to publish a mimeographed news sheet on music education activities to send to students on other Idaho college campuses.

Western Maryland College (Westminster) Student Chapter No. 380 members enjoy the many excellent articles in the *MUSIC EDUCATORS JOURNAL*, says Sponsor Philip S. Royer. Ten of the twelve members of the chapter are shown in the picture with the head of the music department, Gerald Cole (standing, extreme left), and Mr. Royer (standing, extreme right).

University of Arizona (Tucson) Student Chapter No. 163 participated in the Arizona Music Educators Association meeting in Tucson last fall and in the freshman music major orientation program at the beginning of the school year. Plans for other interesting activities include an informal chapter picnic in the spring and participation in the University Fine Arts Creative Workshop the latter part of March, at which time Dr. Howard Hanson will be guest speaker and will conduct a University Choir and Symphony Orchestra concert. Student members also attend public school music programs during the year. The photograph was taken during a Chapter planning committee session and shows (from left to right): Charles Douglas; B. M. Bakkegard, faculty sponsor; Fred Case, committee chairman; Helen Swindall; Clyde Appleton.

Wesleyan College (Macon, Georgia) Student Chapter No. 282 members were photographed standing on the steps of the Candler Memorial Library on the Rivoli campus. In addition to attending several state music education meetings scheduled this spring, projects for the thirty-nine future music educators include sending a chapter delegation to the MENC convention in St. Louis in April. Active committees are also planning a "Musical Education as a Profession Day" on the Wesleyan campus and are preparing musical visitation programs for presentation at one of the children's homes in Macon. The Wesleyan chapter works closely with the music faculty to publicize and supervise student attendance at musical events in the school and community. Officers are: President—Mary Jo Mixon; vice-president—Martha Payne (front row, second from left); secretary-treasurer—Betty Keels (front row, second from right). Randolph N. Foster, faculty adviser, is standing at the extreme right in the back row.

Northwestern State College (Alva, Oklahoma) Student Chapter No. 436 is working hard to eclipse the activities of last year's group. In the spring of 1955 the chapter attended the MENC Southwestern Division Convention in Hutchinson, Kansas, and sponsored an all-school "Variety Show," the proceeds of which are to be used in furthering music opportunities in and around Northwestern State College. More extensive plans have been made by this year's group. The chapter was represented by Eugenia Chaffee and Phyllis Rickabaugh at the MENC student member sessions held during the Oklahoma Music Educators Association meeting last fall. Plans are in the making for the annual "Ranger Follies" with prizes for the best skits from campus organizations. Seated in the front row of the picture, left to right, are: Janice Morehart; Sammie Fisher, treasurer; Julia Ann Page, secretary. Second row, left to right: Jeanne Bradshaw; John Laudick, president; Eugenia Chaffee, reporter; Russell Elliott; Phyllis Rickabaugh. Back row, left to right: Leonard Osborn; Glen Fields; Joe Graves, vice-president; Earl Keffer; Kenneth A. Fite. Mr. Fite is faculty sponsor and faculty advisers are Ruth Marie Genuit and Hadley Yates.

Florida Agricultural and Mechanical University (Tallahassee) Student Chapter No. 397 has undergone unusual student organization expansion in both activity and interest during the two years it has been active, according to Grace Gray Johnson, faculty sponsor. The members steer their activities toward the development of practical concepts of music education as they affect present needs and situations. They place emphasis upon exposing themselves to means of motivation tending to develop them into future music educators and musicians who can lift



With Best Wishes to **MENC** On This Great Birthday



We Offer

OPERETTAS and MUSICAL PLAYS

HS—High School; JHS—Junior High School;
E—Elementary School; A—Adults; M—Mixed Adults and Children

A WALTZ DREAM—Oscar Straus—3 Acts

An exciting three-act operetta of romance and royalty in the 19th century, filled with waltzes and unforgettable songs.

JHS-HS One hour and 45 minutes.....2.00
Stage Guide on rental.
Orchestration on rental.

BASTIEN AND BASTIENNA—W. A. Mozart (English and German text) 1 Act

Original comic opera by Mozart of love and witchcraft in 18th Century setting. Choral text in optional enlarged version included.

JHS-HS 60 minutes.....1.25
Orchestration on rental.

DANNY DITHER (The Hither and Thither of) —Alex North—2 Acts and Prologue

The contemporary setting of heavenly and earthly incidents revolving around a boy and his friends. Music by Hollywood's leading writer of film scores. Very strong audience appeal, with easy settings, solo and massed numbers and dances.

JHS-HS-M 2 hours.....2.00
Stage Guide on rental.
Orchestration on rental.

COWBOYS AND INDIANS—A. Wheeler—1 Act

An operetta set in early American days, with easy text, songs and dancing.

E-JHS 45 minutes......75

JOYS OF YOUTH (Bruderlein Fein)—Leo Fall —1 Act

A musical play based on the famous Viennese operetta, in the style of Bittersweet.

HS-A 40 minutes.....1.25

LANTERN MARRIAGE, THE—Jacques Offenbach—1 Act (English text)

The first and only available English version of this famous Offenbach work. Extremely easy and completely delightful.

JHS-HS-M 40 minutes.....1.25
Vocal Score......75
Libretto......75
Orchestration on rental.
Optional Chorus Parts on rental.

LITTLE GYPSY GAY—E. Wales—1 Act

A light-hearted operetta about the birthday of a gypsy child, her discovery of her real parents, and her life as a gypsy.

E-JHS 60 minutes......75

MOCKING BIRD, THE—A. B. Sloane—3 Acts

An 18th Century setting of the French-Spanish dispute over Louisiana, and the successful plotting to save it for France. Colorful settings for stage in action and song.

JHS-HS 2 hours.....2.00
Stage Guide on rental.
Orchestration on rental.

MODEL BRIDE, THE—Don Wilson—2 Acts

An operetta designed for small cast, with girls only or with one male lead. Is of contemporary Broadway style, with great audience appeal.

HS-A 60 minutes.....1.25
Stage Guide on rental.
Orchestration on rental.

MAGIC BASKET, THE—A. Wheeler—1 Act

A story of fantasy about two children who go to the moon.

E 40 minutes.....1.00

MAGIC CASTLE, THE—R. Benatzky—1 Act

A miniature opera with fairy tale setting, fast action and comedy.

JHS-HS 45 minutes.....1.25

PLAY DAY IN HAPPY HOLLAND—E. Hartry —1 Act

A Dutch setting of the children's successful change of the city's Scrooge into a happy man.

E 45 minutes......75

ROBIN AND MARION—Darius Milhaud— Opera in 1 Act

Brilliant but light work by the great French contemporary composer. Commissioned by Juilliard School of Music.

HS-M-A 50 minutes.....Vocal Score 3.50
Stage Guide on rental.
Orchestration on rental.



EDWARD B. MARKS MUSIC CORP. RCA Bldg. • Radio City • New York



**OBERLIN COLLEGE,
OBERLIN, OHIO
Chapter No. 113**

**Annual Dinner
and (below) New
and Retiring
Officers**



music standards of listening, performance, and creativeness of girls and boys for whose educational and cultural backgrounds they will (as educators) be responsible. * * * At the chapter meetings, which are held twice monthly, faculty members of the University music department have presented lectures and musical performances. There have been debates on musical topics. The debate-type contest has been an outstanding means of stimulating student interest in the chapter activities. The chapter has also sponsored forums, coffee hours and panel listening periods, where music is analyzed and composers and their works are discussed in consideration of styles of respective periods. The group has planned and presented entertainment for groups of children on the elementary level of the University Demonstration School, thus actively demonstrating principles of teaching music. * * * Chapter officers for 1955-56 are: President—Charlie Hankerson; vice-president—Leonard Bowie; secretary—Edna Sampson; treasurer—Charles Maxwell; chaplain—Oscar Wilson. Sponsor Grace Johnson is seated at the extreme left in the front row of the photograph on page 43.

Oberlin College (Oberlin, Ohio) Student Chapter No. 113 photograph was taken at the time of the annual chapter dinner. In the inset are shown the officers of last year and those who are directing the chapter activities during the current school year. Reading, from left to right: Mary Ellen Jurisch; George Wain, faculty sponsor, 1955-56; Marilyn Graves, president, 1954-55; Joan Hargate; Douglas Moreland; Roger Havranek; Jody Hollinger; Carol Ann Jurjisan, president, 1955-56; Hilda Magdsick, faculty sponsor, 1954-55.

Maryville College (Maryville, Tennessee) Student Chapter No. 383 had a get-acquainted tea and informal recital as its first meeting of the year. Other programs have included a joint meeting with the Future Teachers of America, where color filmstrips of the stories of well-known music masterpieces were shown and



**ARIZONA STATE COLLEGE, FLAGSTAFF
Chapter No. 263**

recordings were played. At another meeting Katharine Davies, chairman of the Division of Fine Arts, showed color slides taken in Europe and England while she was on sabbatical leave last year. She told of the music festivals and music in the schools there. In December the group met with the Carson-Newman College student members. Officers this year are: President—Helen Mason; vice-president—June Keeney; secretary—Lynn Mitchell; treasurer—Margaret Potts; program chairman—Jerry Overall. Katharine Crews is the faculty adviser.

Mansfield State Teachers College (Mansfield, Pennsylvania) Student Chapter No. 162 membership is open to all students in the music department. The purpose of the chapter organization is to help the students to receive a better understanding of the principles of music education and to augment and supplement the formal instruction provided in the curriculum. Wayne Stringer is faculty adviser.

Arizona State College (Flagstaff) Student Chapter No. 263 was photographed following a dinner meeting at which Lloyd Pipes, music supervisor of Flagstaff High School, was speaker. Students seated left to right: Howard Travis; Mary Shumway; Yvonne Mills; Dorothy Coleman; Bill Arthur. Standing, left to right: Hal Goodman, college band director; Charles S. Warren, chapter sponsor; Jack Hokanson; George Gardner; Tracy Hansen; Mr. Pipes; Millard Kinney; Eldon Ardrey, head of the music department.

Classroom Teacher

CONTINUED FROM PAGE THIRTY-TWO

the girls a feeling of importance, especially when a flag was made to hold aloft in the center of the circle. Pasteboard vases were held shoulder high to represent pottery making. A life-sized discus thrower graced the opposite side of the stage. Practices were arranged to place stage properties in their places during the time while the glee club hummed a Greek song. Movies and slides were made of these activities and used in a school movie. They were also used in the staff paper, *The Educator*. Copies were sent to the local paper and placed in the school files for future reference.

A Creative Music Experience

In the development of a melody for an original vacation song, help was requested of our music supervisor to improve the ending of the song. Since the class had had experience with resonator bells, they were used to play the melody and later to develop appropriate chords. Each pupil played an individual note on request. The common chords had been learned so harmonious ones were demonstrated on the bells, with occasional assistance from the supervisor. Interest remained high since the experience was creative and full of surprises. The completed song soon produced a feeling of elation and accomplishment.

Supplementary Music Books

TO ENRICH THE CHILD'S STUDY OF MAN

• by the KRONES, Beatrice and Max

1

GROWING UP WITH MUSIC SERIES

Seven books of songs and stories for
Grades 2 to 8. Beautifully illustrated.

LOWER GRADES

COME, LET US MAKE A GARDEN
JERRY AND JANET ON THE FARM
SONGS OF TRAVEL AND TRANSPORT
COMPLETE EDITION I—Above 3 books with accompaniments

UPPER GRADES

CHRISTMAS, ORIGINS AND TRADITIONS
MINSTRELS AND MINNESINGERS
TROUBADOURS
MUSIC OF EARLY GREECE
COMPLETE EDITION II—Above 4 books with accompaniments

Student Books, Ea. 50c—Complete Ed. I, \$2.50
Complete Ed. II, \$3.00

Congratulations!

MENC
GOLDEN
ANNIVERSARY



2

A WORLD IN TUNE SERIES

Easy songs from around the world, descants
(counter-melodies), chord symbols for autoharp
and harmolin with piano accompaniments.

BRAZILIAN FOLKSONGS
MEXICAN FOLKSONGS
INTERAMERICANA
SONGS OF SWEDEN AND FINLAND
SONGS OF NORWAY AND DENMARK
GREAT SONGS OF FAITH
SONGS OF MANY LANDS (4-pt.) (Jr. High School)
OUR FIRST SONGS TO SING WITH DESCANTS
VERY EASY DESCANTS
SONGS TO SING WITH DESCANTS
OUR THIRD BOOK OF DESCANTS
INTERMEDIATE DESCANTS
FROM DESCANTS TO TRIOS
DESCANTS AND EASY BASSES
MORE DESCANTS AND EASY BASSES

SONGS AND
STORIES OF
THE AMERICAN
INDIANS

\$1.00

Each of above, 75c

ORDER FROM YOUR MUSIC DEALER OR DIRECT FROM PUBLISHERS
APPROVAL COPIES AVAILABLE

NEIL A. KJOS MUSIC CO., Publisher

223 W. Lake Street

• Dept. N •

Chicago 6, Illinois

Charles M. Dennis, Music Educator

MEYER M. CAHN

CHARLES M. DENNIS, director of music for the San Francisco Public Schools, and former president of the Music Educators National Conference (1948-50), having reached the mandatory age of retirement, retired from his duties on June 30, 1955. To those of us who have witnessed his music education activities from either near or afar, the retirement of this great music educator is an event worthy of note.

There are all kinds of music educators. And there are many different perceptions and definitions of what constitutes a "great" one. There are popular music educators, able to answer the public's taste, able to excite them, and able to provide the artistic mirage which music can often do in its superficial moments. Charles Dennis, in my judgment, is not that kind of music educator.

There are the quiet ones, the non-belongers, the isolated ones who have never formally joined the professional organizations of music education, and have never given much service to them. Charles Dennis does not qualify there either.

In order to properly assess Charles Dennis in his role as music educator, one must first be aware of what he himself perceives music to be. To him, music is an *art form* with all that that implies concerning its appeal to the very best and most idealistic side of man—his spiritual, sensory, and higher intellectual nature—an art form that makes its appeal to beauty and thus enriches men's lives and makes them better and happier.

His musical standards are high. He does not surrender to the false values of virtuosity, flamboyance, and colorism. He knows that music has more to give than these qualities, and he wants the children to know this, too.

As an educator, he decries the use of music departments as merely "entertainment agencies" or "advertising departments" for the school. He decries the tendency to surround music in our schools with elements of "glamour." (He defines glamour as a state when the attractiveness of the package exceeds the quality of the product.) He deplores the thought that our music departments would become what he terms "educational juke boxes."

In order to bring the full message and experience of good music to young America, he believes that we music educators should concern ourselves with musical values of utmost integrity. No dreamer, he appreciates the necessity of performing practical functions within the school and the community. But he envisages a music education profession which would not merely follow the community's desire for marching bands and programs of superficial music at a low level of artistry, but a profession which brings a leadership to the community for the

purpose not only of raising their musical sights, but also of helping them to do this.

And this, he is willing to admit, cannot be done overnight. It requires patience, tact, integrity, give-and-take—indeed, it requires wisdom. Charles Dennis has these qualities. Is it not reasonable that he should want to see them in others?

For this, he spoke out. In his tenure as president of the Music Educators National Conference, he toured the length and breadth of the land, and his speeches were not filled with popular sounding stuff. He has said he "feels it might be more wholesome to hear some expressions not entirely complimentary."

He has chided us about our standards and our practices. He has cautioned us to look beyond our music books and our practical music problems into the social milieu, so that we might discover not only the mission of music education today, but the mission of music education in a *changing* world, a frightened world, a world that just cannot afford to simply sit down and not spend its best energies to help itself.

Of all qualities, Charles Dennis is not a provincialist and perhaps it is for this reason that he is sometimes misunderstood. He is not just an "instrumental man," or a "vocal man," or "an administrator," or "an elementary supervisor," or any other atomized version of man. He is an artist-educator, a man who makes an art out of



DENNIS

teaching people how to grow in their best interests—aesthetic and otherwise. He sees many sides of the job, from the fundamental basis of man himself—his rights, his privileges, his sacred endowment. And he sees the question of society—a dynamic society with impulses and direction and forces leading to the creation of a societal personality that should be understood. This, my friends, is not a provincial view of life. It is somewhat akin to the perception of life and the consequent provocations raised by our good friend Ludwig van Beethoven in some of his most powerful and significant expressions.

In actuality, Charles Dennis is no provincialist, either. He serves music education at every level—local, state, regional, national and international. He is indeed a citizen of the world, and his activities have vividly illustrated the compelling truth that in this shrinking, mobile, airborne, bomb-fearing world, provincialism is now and forever dead. How nice for us to have had all these years a representative and leader in music education who pointed the way.

When we ourselves gain a better definition of the meaning of greatness in music education, then we will be able to better appreciate his achievements in this field.

Until then, we can only say, "Thank you, for a job well done. From your own favorite quotation about Handel, may we say, 'You have not merely entertained us. You have made us better people'."

FOOTNOTE BY C.V.B.

Charles M. Dennis' name for years has been virtually a household word in the MENC family. He is always a willing Conference chore boy. No assignment has been too lowly for him to accept and discharge with efficiency and dispatch. He has also held with equal credit to himself the most important responsibilities his colleagues can bestow upon him, including the National presidency, chairmanship of the Editorial Board of the MUSIC EDUCATORS JOURNAL, membership on the Music Education Research Council, to mention only a few, without stopping to refer to some of the professional jobs such as conducting the National High School Chorus, or chairmaning a Commission of the International Conference for Music Education in Brussels. And always,

in or out of the spotlight, with the well-known smile, finesse, and sang-froid which, with a talent for friendliness and the know-how of experience and good judgment, make an unbeatable combination.

Not much has been said about Charlie's main life work as a teacher and administrator. It stands to reason that he had to be good in this area in order even to find time to serve his professional organization so freely and extensively. This discussion could be extended into greater detail, but it seems more fitting at this point to let the subject speak for himself. The four paragraphs printed on this page have been seen by many, many thousands of music educators over a period of years. They were written by Charles Dennis as his answer to the question, "What Do I Get Out of My MENC Membership?" If you recall reading the anonymously published paragraphs before you probably will be surprised to learn the author's identity—yet maybe not so surprised, after all. It is fitting to include what Charles Dennis wrote years ago as a postscript to Mr. Cahn's tribute to his friend and co-worker—the friend and co-worker of all of us.

WHAT DO I GET OUT OF MY MENC MEMBERSHIP

?

A clear conscience . . . By being a member I drop isolationism and join thousands of my colleagues throughout America who are trying to advance the purposes of our profession. I find no fun in being a lone wolf and I don't like the implication of being a "free rider" or enjoying advantages which the energy and cash of others have made possible.

Professional stimulation . . . Contact with school musicians, particularly in fields other than my own, has done much to broaden my conception of music education and deepen my conviction of its value. My own work has improved because of the ideas picked up in observing good results achieved by others. I've also discovered a number of swell people who otherwise would have remained strangers.

Professional pride . . . The American public school music movement is a phenomenon in educational history. Other nations are sending their experts to learn how we do it so that they can develop along similar lines. There may be little I can admire in my own accomplishments, but my associates throughout the country are doing such astounding things that I am proud to be a part, to any degree, of an organization which has changed the musical culture of the United States within a few decades. There are times when everyone should "stand up and be counted." To be a member of MENC requires little courage and less than a half-day's pay.

Professional recognition . . . The Conference offers me abundant opportunity to contribute services for which I may be uniquely equipped. In this way others may learn of my abilities and evaluate them justly. I have observed non-members with fine talent and successful in their jobs, who, when seeking advancement, found themselves passed over primarily because they were unknown to the profession-at-large. If school administrators favor applicants who "rate" with their colleagues, why should I ignore such an opportunity to prove my mettle to those outside my own locality?

—A MEMBER OF THE MENC

The Case of Class Instruction in Instrumental Music

WILL EARTHART

As the Author Judged
the Case in 1921

Reprinted with some condensations from the October and December, 1921, issues of this magazine (Volume VIII, Numbers 1 and 2), this is the text of an address prepared for the annual convention of the Music Supervisors National Conference held at St. Joseph, Missouri. The original title of the article was "Is Instrumental Music in Public Schools Justified by Actual Results?"

IS INSTRUMENTAL MUSIC IN PUBLIC SCHOOLS JUSTIFIED BY THE ACTUAL RESULTS? When this question was put to me as the subject for a paper, I assumed that by "actual results" technical accomplishment is implied.

The evaluation of this is a matter of quantitative measurement. The pupil advances to a certain stage of proficiency in a given time or he does not. The standard by which such attainment is to be measured is, we must assume, the attainment which pupils of corresponding types under other than public instruction would arrive at in a similar period of time. Probably *class* instruction in public schools is understood, and this must be compared with *individual* instruction under private teachers. Such comparison obviously places school instruction at a disadvantage; but we accept the plan of necessity as being the only one holding out promise of accurate quantitative estimate, though denying that it is fair to expect equal results.

It is right that a goodly degree of technical accomplishment should be accepted as an essential factor in the evaluation of instrumental music either in or out of school. The reservation which I must emphasize is that technical accomplishment is not, and should not be considered, the only result or even the only *actual* result worthy of attention. Other results not less valuable from an educational point of view must be taken into account.

But for the present let us accept the heavy end of the problem: *In what measure is class instruction in instrumental music in public schools justified by technical results, as compared with technical results obtained by private teachers through individual instruction?*

*Will Earhart was a pioneer in the instrumental music developments in American schools. His career in music education dates from 1896, when he was appointed supervisor of music in Greenville, Ohio, going to Richmond, Indiana, in 1898. That year he began the program of elementary and high school music in the Richmond Public Schools which attracted notice. In 1912 he went to Pittsburgh, Pa., Public Schools as director of music education, holding this post until his retirement in 1940. He now resides in Portland, Ore. This paper was selected for a place in the current series of reprints from early issues of the JOURNAL because of its present interest and values, as well as its prophetic aspects. In the latter respect, it can well be regarded as a sequel to John W. Beattie's biographical sketch and tribute to Will Earhart published in the JOURNAL just one year ago (February-March 1955) under the title, "Prophet with Honor." Younger readers not acquainted with all details of Mr. Earhart's distinguished services to music education should refer to the article, as well as to "Who Is Who in Music," "Leaders in Education," etc.

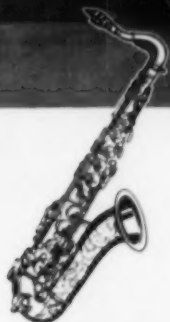
Class instruction in instrumental music in public schools is of comparatively late origin, and accurate records of the technical attainments reached are not available. With respect to private instruction a similar difficulty exists. The nature of the difficulty is such that it reminds me of a statement made by Buchner, in "Force and Matter." In discussing the evolutionary doctrine of the origin of species, he says something to the effect that we see only nature's successes; her failures never get their heads above the surface. With the private teacher the case is similar: we see only his successes; his failures never get their heads above the surface. So when we come to compare *all* the pupils in instrumental classes in public schools with individual pupils of private teachers, we are unable to find all of these latter. The survivors only, so to speak, are led out for inspection. To make fair comparison we should be given opportunity to compare our classes with *all* the pupils who at any one time constitute the clientele of a number of private teachers. Such opportunity, so far as my knowledge goes, has never been presented to us.

Let me make the problem concrete. We have in Pittsburgh now, in elementary schools, 2,000 children receiving class instruction in violin under school auspices. Most of these children have been under such instruction since last September [six months], though many new classes have been formed at various times since September. If we took, up to the number of 2,000, *all* the present pupils of a number of private teachers who instruct beginners, these pupils having had in strict correspondence with our school pupils, six months, five months, or less of instruction, how would the two groups compare?

I asked this question of one of our best public school violin teachers. He is a reputable and competent teacher—is so good, indeed, that it was difficult to get him to abandon a large amount of private teaching in favor of class work in our schools. To make it more graphic, I called upon his imagination. I said: "Imagine all our 2,000 violin pupils, armed with their fiddles, lined up as if for military inspection on one side of a lane. Imagine the 2,000 pupils from private teachers lined up on the other side of the lane, facing ours. A six months' pupil is to be matched with a six months' pupil, a five months' pupil with a five months' pupil and so on. All the worst as well as the best from private teachers are in that line. You walk between the files and hear the groups play in turn. What difference in results would you expect to find?"

He thought a moment, and then began to smile. "I don't think there would be much difference," he said.

The Sound of Success.....



Lawrence Welk and his all-***BUESCHER*** sax section

JACK MARTIN
Alto, Soprano, and Baritone
DICK DALE
Alto
BILL PAGE
Alto, Soprano and Baritone
GEORGE AUBRY
Tenor
ORI AMODEO
Tenor
LAWRENCE WELK
Alto

When it comes to collecting laurels, the Fabulous Welk band has earned a generous share. In ballrooms, over radio—and now over network TV—the dance-able Welk music seems to be just what the public wants.

A good share of the sparkling, distinctive music that is a Welk hallmark comes from this top-notch sax section . . . all playing Buescher instruments, exclusively. Each man has chosen Buescher out of his own considerable experience . . . knowing that the tonal accuracy, playing ease, and endurance of a Buescher helps a good man play better.

You can notice the same superior Buescher qualities with a bit of comparative playing at your Buescher Dealers. Drop in, soon.

MADE BY MASTERS



PLAYED BY ARTISTS

BUESCHER BAND INSTRUMENT CO., ELKHART, INDIANA





*Has your copy
been
delivered?*

Source Book Two

384 PAGES

\$ ⁴.75
post paid

Music in American Education

A compendium
of data, opinions
and recommendations
compiled from the
reports of
investigations, studies and
discussions conducted
by the MENC
Music in American Education
Committees during
1951-1954, with selected
material from other sources

Hazel Nohavec Morgan, Editor

Music Educators National Conference
64 East Jackson Boulevard
Chicago 4, Illinois

"Certainly there would be less difference than we would at first be likely to suppose. You see, the private teacher does not think of *all* of his pupils when he estimates results, but only of those that he wishes to regard as representative."

This teacher modified his first conclusion to this extent: he believed that more instruction could be given one pupil in a specified time than could be given to a group; he thought, however, that group instruction could lead, though more slowly, to quite as good a form of playing as could private instruction; he believed that class instruction held more stimulus for young beginners and perhaps gave the work a broader horizon, but that advanced stages of study were better undertaken privately. Pressed as to the comparative rates of sheer technical progress, he finally stated that he believed he was doing in a school year (ten months) about what he would do with pupils of equal capability, under private instruction, in six months. But he volunteered the comment that he would never have as private pupils many of the class pupils because of the expense and because the worst ones, especially, would not be supported in undertaking private lessons at such expense; and he pointed out voluntarily that for less than twice as much progress a private pupil would be paying eight or ten times as much money as a class pupil would be called upon to pay.

[Editor's note: When class instruction in instrumental music was introduced in the Pittsburgh Public Schools (1920), established and successful private teachers accepted assignments in what was regarded by many of them at the time as an experimental project. Near the end of the school year Mr. Earhart asked these teachers to give their opinions of the results of class instruction as compared with private instruction in their own experiences in the studio with individual pupils and with groups in the school classes. Several letters from these teachers were quoted in full in Mr. Earhart's original article. Included here is one letter from a piano teacher and representative excerpts from several letters written by violin teachers.]

A Teacher's Experience with Piano Class Instruction

From my personal experience with class instruction in piano, I should say that such instruction is successful.

In the Latimer Junior High School from September, 1920, up to the present time I have had 100 pupils from the seventh, eighth and ninth years. These pupils have been divided into groups of from ten to twenty pupils each. Each group has received one class lesson per week. At the close of the first semester in January fifty pupils were tested by an examiner who is a teacher of piano outside the public schools. In technical ability and understanding of the work that had been done the average rating for the entire group was C, which indicated satisfactory work. In some cases it was hard to convince the examiner that the pupils had had no instruction whatever outside of school.

The interest and enthusiasm shown during the class lesson would (it seems to me) be very hard to duplicate in private lessons. Rivalry is keen. The slowest pupil is eager to play the same exercise he has heard his classmates play. Duets and trios are always possible. These pupils, who are promoted to the senior high school in June, are making plans now to continue their work from outside teachers of piano.

This is a summary of results that can be measured. Of more vital importance are those results which cannot be measured, but which permeate the whole atmosphere of the junior high school. There is a keen interest in, and an appreciation of, music throughout the entire school. Many pupils who have a piano or an organ in the home and who have been indifferent heretofore are asking about piano lessons. Others practice in the homes of relatives and friends. Parents, encouraged by the opportunity offered to the children, are buying pianos. The spirit of music is abroad in our school and in the community, and I am quite sure that our piano classes have helped to create this spirit.

LILLIE B. HELD, *Instructor in Music, Latimer Junior High School.*

Opinions of Violin Teachers

... In my short experience in this kind of teaching I have been agreeably surprised by results obtained; in some individual cases the results have been remarkable. (I am alluding to pupils who have not had previous instruction.)

Comparing class instruction with individual instruction, I of course favor the latter as being productive of more speedy results, but judging by the work under my observation I feel safe in saying that pupils in class can be thoroughly instructed through Hohman Book I in one school term, and it is my belief that such a result would justify such instruction being given.

* * *

When this [class violin] instruction was first offered in our schools instruments which had long laid idle were found in many families and ... the demands made on local music stores [for new instruments] were unusual. Through the children the parents became interested. ... After interest is once aroused it must be maintained and furthered. I admit that after a time pupils have left the classes, but these are the less interested, and the earnest pupil remains whenever possible. ... Numerous pupils have left the classes after several months and have begun lessons with private teachers. ... Not every child is able to have this. Here the public schools must come into play and furnish the only instruction the child will receive during the school age. What comes later in life is usually fostered by early training. I often see my older pupils at concerts; they probably do not understand all they hear, but there is something to interest and attract them.

* * *

No one will contend that a pupil will advance as rapidly in a class as he *can*—I will not say *does*—with private instruction, but we are supposing that private instruction is not possible for the majority of school children. With perfect attention from a class, a teacher may explain and demonstrate a technical difficulty as easily to a class of eight or ten as he can to one. The next step rests with the pupil. He may or he may not be able to do it at once. This is oftentimes the case with a class of one. To master any difficulty lies with the pupil and depends upon his perseverance. It has been our aim to work for more than technical results, but I feel that the pupil in a class can gain a technical foundation if he applies himself diligently. ... Latent talents may be discovered which otherwise would never be used, and the pupil's life is enriched and broadened; he may even adopt music as his life's work, but though this be not the case, his understanding and appreciation of music are fostered.

* * *

I find that the pupils are acquiring an amount of technique that is astonishing to anyone accustomed to private teaching alone; their bowing and intonation is every bit as good, their rhythm is *better*, and their finger dexterity compares most favorably with that of private pupils for the same number of lessons. Like most every teacher accustomed to private instruction alone, I started my class teaching skeptical as to the results which would be obtained, but after six months' work I find myself an enthusiastic convert to the idea of class instruction. My experience is that class instruction, when properly conducted, will yield results equal in every way to private instruction.

BEFORE leaving this part of our discussion, note the comment that one teacher made on the newness of the movement. Class teachers have not been trained and have had little experience. As is the case among all professional people, there will always be both good and bad teachers, even after training and experience are extended. Our school work brings the teacher into the limelight; the work of the private teacher is comparatively hidden. All of these facts must be taken into consideration in forming present opinions of results of class as compared with private instruction.

But notwithstanding the attention I have given to this phase of the subject, my belief is that the whole discussion thus far is quite beside the point. Technical attainment, from the technical musician's standpoint, is not the "result" that is of greatest importance. You will all agree with me, I hope, in the belief that the chief business

of the public schools, with relation to music, is not to fit the pupil into a musical life but to fit music into the pupil's life—the lives of all—in goodly proportion, there to serve to leaven the dull lump of an existence that is often sadly deficient in idealistic quality. If we deny this we are holding music above man. Surely we will not so undervalue our human state.

We will turn, then, to the question of whether extension of public school music to include class instruction in instrumental music is justified by results other than advance in technical capability. You have doubtless already noted that I have narrowed my paper to the discussion of class instruction on a particular instrument, and have disregarded the enormous field of ensemble playing in orchestras and bands. There is a further limitation which I now wish to impose upon myself.

The reaction upon the pupil of the study of instrumental technic is very profound and very beneficial. I think it is of primary interest and importance, and as I wrote upon it rather extensively only two years ago in a paper entitled, "The Value of Applied Music as a School Subject," prepared for the Music Teachers' National Association, I shall disregard it now. Instead I shall mention only an entire class of results that are ignored, I imagine, in the thought that underlies such a subject as the one assigned to me for this paper.

A few principals of elementary schools in Pittsburgh have given me brief statements of results which they had observed in their schools. The point of view and testimony may be of interest. They read as follows:

My belief in the effectiveness of the teaching of instrumental music in the public schools is based, to be brief, on the following points of observance: (1) muscular control, (2) training of the will, (3) concentration, (4) attention, (5) appreciation, (6) cultivation.

These things have been noted and, in the brief time musical instruction has been given, have been fairly well attained. I am not much up in the technic of instrumental music, but if tone quality, skill in execution, and mental comprehension are parts of it, then our pupils, at least, are becoming technically educated.

* * *

I see a marked improvement in the work of pupils who are taking the instrumental music. Some of the pupils who were very indifferent about their school work and their personal appearance are making great progress both in school work and their appearance. . . . It has also brought them "to time" in regard to regular attendance, which alone is a great step toward the right. . . . What I have stated here is also the verdict of the classroom teacher.

* * *

I find that our instrumental music has what I would call a stabilizing effect. The pupils in the classes acquire a more steady and quiet demeanor. . . . They have a better (more quiet and earnest) attitude toward their other studies. I am heartily enthusiastic over the results of our instrumental music instruction.

[Editor's note: Here Mr. Earhart made reference to a "document" containing a series of critical statements, and said in part: "I feel I cannot better express my whole thought regarding results that are not technical than by replying to the arguments advanced against class instruction in instrumental music in the public schools."]

Replies to Criticisms

THE arguments advanced against instrumental class instruction in the document sent me seem to me quite extraordinary. It is conceivable that a musician should advance them, but not a humanist. As a whole they rest upon the assumption that man is for music, not music for man. Such arguments could, if applied consistently, destroy all folk music, folk dancing, folk tales, amateur

pageants and theatricals, chorus practice, etc., etc. In short, they would destroy all but professional, or professionally guided, activity in every form of expression that ever becomes the basis for a professional career.

I am not prepared to say that we must fall down and worship the violin. Is it true that no profane hands must touch it, no wandering fingers of children impair its sanctity? Must it be left solely for those who are called of Heaven to play the violin? Why it should be is a mystery, since these same prophets are confessedly undesirable as persons and citizens.

But I will take up the arguments one by one.

That instrumental (particularly the violin) music cannot be successfully taught in classes.

This depends on the definition one accepts of "successfully taught." If it means to develop an accomplished violinist, with an impeccable form of advanced technic and flawless artistry, no one will affirm the possibility. But probably ninety per cent of those also who undertake the study of violin privately fail likewise. The conclusion is that most teaching is unsuccessful. If all teachers kept record of all who undertook study with them, and traced their future, this conclusion would, I firmly believe, be found correct.

But from another standpoint this teaching is not unsuccessful. At the time it is given it builds a new and fine type of interest into the child's life. This becomes a constructive force. Violin music, chamber music, orchestra music, and best of all, the soul of music itself (if the teaching, however rudimentary, is of the right kind) will forever be nearer the pupil's love and understanding.

With young children, and in beginning stages, class instruction is better than individual instruction. The child needs the stimulus which the participation of other children gives. No study is as well pursued solitarily as in groups by children of tender years. The psychology of this cannot be argued here. Our whole educational system is, however, based upon and corroborates the statement.

That no musician is able to teach more than one instrument successfully.

The counter argument is very like the first; it is a matter of defining "successfully." If it means to the point of virtuosity, we may agree. But the school teacher who is not a mathematician gives first instruction in numbers; and, though not specialists, teachers teach Latin, physics, history, etc. To the trained specialist in any one of these our objector's knowledge of the particular subject probably looks as incomplete and misdirected as the musical capabilities of children look to him. And how about the orchestral musician who "doubles"?

That no class instrumental instruction has been successful and that no product of such instruction has ever achieved anything in music.

The first of these two assertions is open to denial. Not only has such instruction been successful, from the standpoint of introducing children to a new world of musical pleasure and understanding and interesting them in violin to the extent of leading them to take private lessons, but it has been successful again and again from the standpoint

the Ampex 620

SUPERB

like a
stradivarius

the Ampex 600

YET
NOTHING LESS
THAN AN AMPEX 800
IS SO EXACTLY RIGHT
FOR MUSIC
EDUCATION

A tape recorder used to rehearse a band, orchestra or glee club can be an "eloquent teacher" if it plays back with undistorted realism. This is why the Ampex 800, finest of its kind, is fully justified for music education. Any lesser machine, no matter how attractive its price, is no bargain when it fails to let your students hear themselves the way they really sound. The \$545 that an Ampex 800 costs is a wise and permanent investment in satisfaction and troublefree service. It is rugged and built to last for years. Its fidelity is so excellent, you'll never replace it with a "better machine". Its 820 amplifier-speaker matches it in appearance, quality and portability and is priced at \$149.50.

Ask for a demonstration at your local Ampex distributor or write for further information to Dept. H2438

Distributors in principal cities (see your local telephone directory under "Recording Equipment")

Canadian distribution by Canadian General Electric Company.

AMPEX

CORPORATION

SIGNATURE OF PERFECTION IN SOUND

934 CHARTER STREET • REDWOOD CITY, CALIFORNIA

of the technical advance made in a given time. We have in Pittsburgh pupils who have made an advance (in good technical form) equal to that made by students studying privately under good teachers. But "Ah!" our critic will say: "What about the others?" The answer is that anything they have done is that much to the good. They are those who would never have been given the chance by the private teacher to learn anything.

That music is a sacred thing and that no one is justified in studying the violin who is not planning to give time enough to the instrument, and effort enough, and who has not talent enough to become a professional violinist, or at least a highly skilled and finished amateur.

I have already struck at this and need add but little. I had always supposed that humanity, too, was a sacred thing. I had labored under the impression that, as man had created music for his satisfaction and pleasure, it belonged to him, to live in and enjoy, each to the measure of his capacity to take it in and that we who are teachers should extend that capacity. Would music be sacred (or existent) if there was no race of man at all? Is music a separate creation from the hands, voices, ears, minds and hearts of those who make it, receive it, rejoice in its spirit? Has it an absolute existence? Does Genesis relate that God made music, and then made man to serve it? If not, should I prevent my child, or yours, from having his hours of interest, pleasure—perhaps delight—in music that has all the needed grace of spirit to him, because the musician of advanced proficiency finds it unpleasant to him?

That the movement in school instrumental music as well as in other fields of school music now conspicuous over the country is not a call from the people of the various communities, but is the result directly of propaganda and effort on the part of public school music teachers.

The people did not call for Theodore Thomas and his ministrations till he had jammed music down their throats by a full and glorious lifetime of determined effort. They do not call for opera now, in Chicago, so that the patronage will support it. They do not call for half the efforts of professional musicians that are "forced" upon them. They do not call for art museums, statues, good books. They did not call for art instruction, music instruction, Latin, physical training, Americanization work, etc., etc. *They did and do appoint representatives to study human life, human needs, human interests, and devise courses of study. They have accepted instrumental class work with many more signs of approval than they have accorded many other movements that they did not call for, but that the official staffs concerned thought desirable, and that have been found desirable.* The gist of this all is that those appointed to lead must lead.

That the use of public funds for this work is illegal and unjustifiable and subject to injunction.

Laws vary in different states; but I doubt whether there is any state in which instrumental class instruction in the schools, under some practicable form of organization and operation, is not legal. In Pennsylvania the question is whether it is legal unless public funds are used for it. That is, the self-supporting form is the one that is open to question there.

That class instruction in violin not only has not succeeded but that it is harmful, being injurious to the pupils who are taught by that method, as it develops bad technical habits and is an actual detriment to their finer sense of pitch discrimination.

Injurious in what way? Develops bad technical habits? No. It does not always succeed in developing good ones; but neither does private instruction. No instruction is always successful. No teacher ever wishes you to hear more than one pupil in ten of all his pupils. The teacher is not necessarily to be condemned. Nor is the pupil necessarily foolish in trying. There are 50 per-centers, 60 per-centers, 70, 80, 90, 100, among men, women and children, in every walk of life. There are "nubbins" in the Lord's cornfield. Should they not be permitted to attain the limit of a "nubbin's" growth?

Pitch, I admit, in violin class instruction, must be very carefully guarded. There are successful ways of doing this, but they differ from the methods appropriate to individual instruction, and in the beginning make progress slower. I still contend, however, that in other ways development is richer and more rapid, with young beginners, under class instruction.

That any effort to increase the number of musicians in the community or country is a dangerous thing, both to the community and to the individual musician. In the case of the community the musician is not an acceptable citizen because he is irritable, neurotic, temperamental, and otherwise disqualified from entering upon the usual pursuits of good citizenship. On the other hand, to train a person to become a musician not only emphasizes these qualities in the person but also opens up the way to innumerable misfits in the selection of life work, thus harming the individual.

This is contradictory, and proves entirely too much. In the beginning class instruction is assailed because it can not make musicians, and in the end is condemned because it is a dangerous movement in that direction. As the community is hurt by, and does not want, musicians, and as the private teacher is confessedly the one who makes musicians, he is the one to suppress. We of the public schools are now exonerated; we do not increase that class that is not "acceptable" and is "disqualified" from the customary reactions of "good citizenship." Since the argument has so turned, I must once more admit the truth of one of the critic's statements. He is right: we do not turn out musicians—which is a bad thing to do, anyway: we simply turn out, or try to turn out, good, wholesome young Americans who know more about all kinds of music than they would know without us; who will, many of them, go to the private teacher and be made by him into musicians; who will patronize the programs of the musicians so that these will not have so hard a time getting recognition, and who will, at worst, have a little (something heterodox, but none the less delightful) music in their hearts that will continue to be a satisfaction and a joy to them.

I wish to add, in closing, that I stand for orthodox and competent instruction; but I am not willing to deny every human being every form of everything that does not promise a professional attainment for him as the result of the instruction received.

Reprinted with some deletions but no other editing from the October and December 1921 issues of this magazine. Other reprints from early issues will follow.



JEAN MARTIN

Saves Valuable Playing Time!

**ELIMINATES TUNE-UP TROUBLES...
HELPS YOU GET "DOWN TO BUSINESS"
WITHOUT ANNOYING
CLARINET ADJUSTMENTS!**



Jean Martin
Grenadilla Wood 17/6
B \flat Clarinet Outfit.

\$135.00

Complete with case
and accessories.

**MADE IN FRANCE
BY MARTIN FRERES!**

Why let poor quality clarinets waste your teaching time, when Jean Martin lets you devote every moment of every session to fruitful musical instruction?

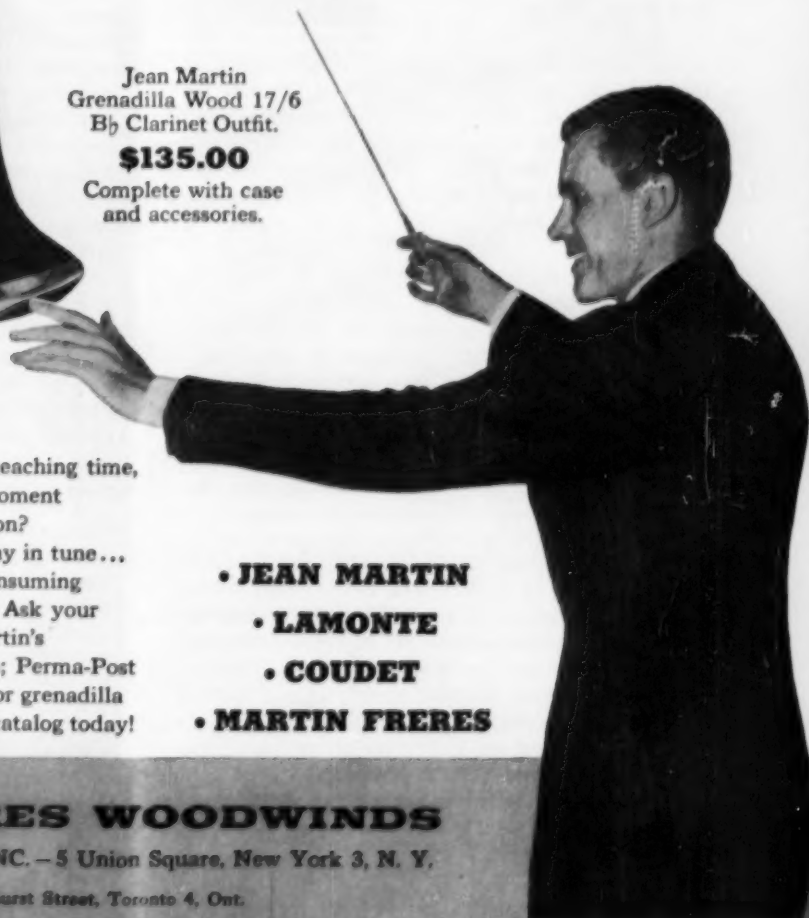
Jean Martin clarinets help your students play in tune... with ease and confidence... without time-consuming interruptions caused by mechanical failure. Ask your Martin Freres dealer to show you Jean Martin's drop-forged nickel plated, nickel silver keys; Perma-Post construction; integral tone holes; natural color grenadilla wood. Write for free 16-page Martin Freres catalog today!

- JEAN MARTIN
- LAMONTE
- COUDET
- MARTIN FRERES

MARTIN FRERES WOODWINDS

BUEGELEISEN & JACOBSON, INC. - 5 Union Square, New York 3, N. Y.

In Canada: 720 Bathurst Street, Toronto 4, Ont.





The State of Music Education

A. Verne Wilson

PRINCIPAL H. H. Bachelder of the Pacific Beach Junior High School, San Diego, offers a fine suggestion in the *CMEA News*¹ (California) for schools which seem to have more and more required courses with the result that students have great difficulty in programming elective courses because their programs are filled with other demands. At Pacific Beach Junior High School early classes (before regular school time) in regular subjects such as English and mathematics are offered in order that students who wish to may take an additional subject during the regular school day. This not only helps the special classes such as glee club, band, orchestra, instrumental music classes, speech, typing, but it also gives very talented students an opportunity to enjoy the values of these educational offerings. Because there has been no problem of securing teachers for this early morning class, the school is considering trying it also at the end of the day, which would have the teacher report an hour later in the morning and stay an hour later in the evening.

The Alabama Music Educators Association is to be congratulated on Volume 1, Number 1, of Ala. Breve² which will be the official publication of the association. This fine addition to the list of our impressive state publications carries the charge, "To henceforth and continuously serve well and faithfully the music educators and students of Alabama."

WHAT ARE WE DOING for the Musically Bright Child? This is the question asked by John G. Hoover in his article in *Ala. Breve*² (Alabama). Dr. Hoover feels that unfortunately in too many instances we are doing little or nothing. If we are to have solo performers, better musicians and teachers in the future, more attention must be given now to the gifted and talented child. It is suggested that we should find musical aptitudes early and cultivate them—this means allotting time for the teaching of this group. By selecting the musically bright child early and giving him the advantage of instruction he is given adequate time to develop into a real leader and soloist.

Finding students with musical aptitude should involve the selection of children with (1) high general intelligence and (2) a good sense of pitch and rhythmic discrimination by using either standard tests or similar tests of the teacher's own device. After the selection is made, begin a program of group and individual instruction.

Individual lessons for these students should continue through high school. For the average child, beginning

instrumental music might be taught at the sixth grade so that he would not be deprived of the experience of playing a musical instrument. The author feels that while some may feel that this is educational discrimination, the teaching of the "bright" student in terms of the "average" is also discrimination of a very wasteful sort.

The Wyoming Music Educator³ now comes with a new look. Beginning with the Fall 1955 issue the magazine was printed instead of being mimeographed. It has an attractive format and should be a source of pride to all Wyoming music educators.

MANY school systems concern themselves with programs which help "bridge the gap" between elementary school or junior high school and high school. If this program is to be successful in terms of giving guidance to music students, music teachers themselves must be ready and willing to serve on the committees which formulate the policies and also actively counsel incoming students. In the past there have been many complaints regarding the mortality in music between high school and college. The "bridging the gap" program has been successful between elementary and secondary school; why not between high school and college? *CMEA News*⁴ (California) names two CMEA committees of junior college music educators who will work for greater continuity in liaison between junior college music departments and (1) secondary schools, and (2) music departments in state colleges and universities. If this plan or a similar plan could be put into operation in all states the problem of continuity of musical experience on the part of the music student might be solved to a much greater extent than is possible today when possible music courses at college level are left largely to chance.

TOO OFTEN one hears the complaint from music directors in small schools that they are unable to develop good sounding choirs and glee clubs because of the small student body, student apathy, scheduling difficulties, and many other problems. Eugene F. Grove in the *Michigan Music Educator*⁵ writing on "Developing High School Vocal Ensembles" comes to grips with this problem. It is

¹*CMEA News*, November-December 1955, Alex H. Zimmerman, editor, 4100 Normal Street, San Diego 5, California.

²*Ala. Breve*, November 1955, G. J. Nealeans, editor, Educators Music Supply, Inc., Sylacauga, Alabama.

³*Wyoming Music Educator*, Fall 1955, Darwin Fredrickson, editor, High School, Powell, Wyoming.

⁴*CMEA News*, January 1956.

⁵*Michigan Music Educator*, December 1955, S. Earle Trudgen, editor, Sexton High School, Lansing, Michigan.

FOR YEARS-AHEAD PERFORMANCE...

FINE TRUMPET ARTISTS ARE SWITCHING TO THE CONN "Cornet of Tomorrow"

Top professionals in radio, TV, recording, dance, concert and symphony are rapidly renouncing the "old" in favor of the "new!" The sensational new CONN 28A "Cornet that looks like a trumpet"—a product of Conn research—quickly proves its unqualified superiority over all other cornets and trumpets, to all who try it. The men pictured are typical of the former trumpet artists who already own and play this amazing instrument... because they have found that it has the built-in harmonic range and balance they have long sought. Try it yourself, or have your best students play it... you'll quickly notice a big difference. See your Conn dealer at your early convenience.



• SEAMLESS "ELECTRO-D" BELL • ACOUSTICALLY-CORRECT MOUTHPIPE • NON-CORRODING "MICRO-FINISH" • SCIENTIFICALLY CONTROLLED "CALI-BORE"



Free BROCHURE

Get the whole story about this sensational all-new Conn 28A Connstellation Cornet—in color, with cornet pictured lifesize! Mail coupon, letter or postal TODAY.

WORLD'S LARGEST MANUFACTURER
OF BAND INSTRUMENTS



THAD JONES, terrific jazz trumpet with the nation's number one dance band—Count Basie. Now playing 28A Cornet.



ROBERT A. VISTENZ, trumpet artist and leader own nightclub combo, Walla Walla, Washington. Plays 28A Cornet.



PHIL KORMAN, first chair trumpet with the Don Belloc orchestra of Chicago. Uses 28A Cornet.



WARREN E. KIME, solo trumpet artist with CBS Chicago staff orchestra, previously with Ray Anthony. Now playing 28A Cornet.



JOHNNY HOWELL, fine trumpet artist, using 28A Cornet with CBS Chicago staff orchestra. Formerly with Woody Herman orchestra.



LOUIS PANICO, famous trumpet artist now using 28A Cornet with CBS Chicago staff orchestra.



FRANK "PORKY" PANICO, great trumpet artist now playing 28A Cornet with CBS Chicago staff orchestra.

BAND INSTRUMENT DIVISION, C. G. CONN LTD.

Dept. 212, Elkhart, Indiana

Send FREE brochure on 28A Connstellation Cornet.

Name _____

Address _____

City, Zone, State _____

My playing connection: _____

his belief that quality of instruction does not recognize boundaries of enrollment and even in small schools the teacher can produce outstanding work with the talent he finds available and can develop. In the same way, the magnitude and the excellence of a school's music curriculum is not to be measured by the size of the school, but rather depends on such factors as:

1. Quality and quantity of instruction.
2. Interest, ability, and attitudes of students.
3. Support and understanding of the administration.

By the development of small vocal ensembles on the senior high school level, the music director can open new musical vistas for his students. The number of ensembles to be formed and the basis upon which they function will depend upon the philosophy of music education possessed by the director. He must ask himself such questions as:

1. Will vocal ensembles provide opportunities for students to gain wider musical experiences?
2. Are the ensembles to be organized for just the musically superior student to provide him an additional means for developing his capacities, or will those students with just average talent who show some interest in ensemble activity be encouraged to participate?
3. Will the development of these vocal ensembles help make the general public more aware of the influence of education through music?
4. Can rehearsal space and time be made available for the ensembles?
5. What are the social values and opportunities for carry-over into adult life?

In choosing voices the rule should be "the fewer number of people singing in the group, the better must be the blend and balance of their voices." One should also keep in mind that personalities of students as well as their voices must compliment each other.

The directors should have in mind certain principles of operation which are:

1. Regular rehearsal periods either during or outside school hours.
2. Use a student leader to keep the rehearsal moving along.
3. The music director should meet with each group for at least part of one rehearsal each week.
4. The students should help choose the music which the ensemble plans to study and perform.
5. Students should become acquainted with a variety of literature suitable for their particular ensemble.

If affirmative answers can be given to the following questions the director can be reassured that his vocal ensembles are building on firm foundations:

1. Are all of the participants developing music independence?
2. Is there evidence that members of the ensemble are developing qualities of personal leadership?
3. Do the members accept their individual responsibilities readily, being aggressive yet considerate of each other?
4. Is there a healthy spirit of group cooperation and high morale?

Small vocal ensembles instead of being the ultimate goal of the music program can be a very important phase in the total music program, fulfilling a definite need by providing students opportunities for musical and social growth and for emotional expressiveness.

THE MENC AND WORLD PEACE

JOSEPH E. MADDY

WHERE is there a school band, orchestra or chorus that would not or could not raise \$200 to \$600 to bring a foreign high school student to America for a full year of schooling, playing in the band or orchestra or singing in the choirs, living in homes of the band members, learning our language as we speak it—not as they read it in textbooks—living as peace-loving Americans in American families, disproving the common belief that all Americans are avaricious war mongers who strum guitars while riding horses singing hillbilly songs; who carry two guns apiece and shoot up towns and night clubs; who have no use for music other than jazz and maudlin jingle songs?

We boast of music being the "universal language" and the language of the emotions. Why not prove our contention now when international understanding seems to be the world's greatest need. MENC's hour of opportunity is at hand if we recognize it and act quickly.

No one can deny that the people of all nations want peace and friendship with the people of all other nations. Only the leaders want war. World peace can never be achieved until all people understand all other people and know that they all want the same things—peace and good will throughout the entire world.

+

Music is the only aural language that has similar meaning to all who hear, and the only written language which can be read by people of all nations. Mutual understanding through music is the first step in promoting mutual understanding of all peoples. The process may take 500 years—perhaps only 100 years if we do our part now and continue to do it.

American Field Service and allied organizations bring about 400 foreign students of high school age to America each year for a full year of study in our high schools. They report that students of this age are better ambassadors of peace than older

students, who frequently come to advocate un-American doctrines among our people and who form nationality cliques in our colleges. Students of high school age take back the real message of American life, which is always received at face value, for students of that age are observant and honest in their intentions.

MENC members, through their local school music groups, could sponsor as many as 5,000 to 10,000 foreign students annually, sending that many good will missionaries per year to spread our message of good will and friendship to all the world. A logical outcome of such projects would be sending American high school musicians as exchange students to foreign countries. Through such MENC leadership, other groups will follow until the ultimate goal of world-wide understanding is reached—even though this may not be until a hundred million more lives have been sacrificed in wars supposed to be in the name of peace.

Example: A school band decides to sponsor a student from Germany who plays a woodwind instrument. The MENC Washington Office locates the proper student, through the Conference Committee on International Relations, and arranges for passport and transportation which is financed by the school band issuing the invitation. Band members arrange for board and room (perhaps with some services in return) for the school year and the board of education grants free tuition. The student lives with band members' families, plays in the band, takes part in school classes and activities, community and church affairs, and lives as an American for ten months, returning to his native land with a real appreciation of American life and ideals.

+

To accomplish this goal the MENC Washington Office would have to set up procedures for selecting, screening, securing passports and making transportation arrangements for students invited from any land to come and live as Americans attending the schools, issuing the invitations and financing the transportation. Can you imagine a more effective way to win friends for America and to counteract the widespread foreign belief that we Americans are depraved demons seeking to destroy the rest of the world?

Mr. Maddy is associate chairman of the MENC Standing Committee on Music in International Relations. The chairman is Louis G. Werren. The project proposed here will be the subject of a meeting sponsored by the Committee at the 1956 MENC convention in St. Louis, April 13-18, 1956.

Music Educators National Conference

Convention Housing Committee Bulletin

Biennial Convention, St. Louis, Missouri, April 13-18, 1956
(State Presidents Assembly, April 11-12)

To assist those attending the biennial convention of the Music Educators National Conference to obtain hotel accommodations, the Hotels Reservation Bureau has tentatively reserved blocks of rooms at the hotels listed.

ST. LOUIS HOTELS

Requests for room reservations should indicate general price range desired. Room assignments will be made as nearly as possible in conformance with the price schedule indicated. In the event that the hotel room rate structure is changed prior to the above convention these rates will be changed accordingly.

HOTEL	For Two Persons			2-Room Suites Parlor & Bedroom
	For One Person	Double Bed	Twin Beds	
BALTIMORE	\$ 3.50-\$ 7.50	\$ 5.00-\$ 9.00	\$ 6.00-\$10.00	\$10.00-\$15.00
CHASE	8.00- 12.00	11.00- 14.00	12.00- 15.00	21.00- 55.00
CLARIDGE	4.00- 8.00	6.50- 10.00	7.50- 12.00	16.00 & Up
CONGRESS	7.00- 8.00	9.50- 10.50	9.50- 10.50	12.00- 20.00
DESOTO	5.00- 7.50	7.00- 11.00	8.00- 11.00	16.50- 21.00
JEFFERSON	7.50- 9.50	10.50- 12.50	11.50- 16.00	25.00- 39.50
KINGSWAY	5.00- 7.50	6.50- 11.00	7.50- 11.50	12.50- 17.50
LENNOX	6.00- 11.00	7.00- 10.50	11.00- 13.00	19.50 & Up
MAJESTIC	3.50- 5.00	5.00- 6.50	6.50- 8.50	10.00- 15.00
MARK TWAIN	4.50- 7.50	6.50- 9.50	8.50- 10.50	14.00 & Up
MAYFAIR	6.00- 11.00	7.00- 13.00	11.00- 12.00	17.00 & Up
MELBOURNE	4.00- 9.50	6.00- 10.50	9.00- 12.00	15.00- 23.00
PARK PLAZA	10.00- 13.00	13.00- 15.00	14.00- 18.00	22.00 & Up
ROOSEVELT	4.50- 8.50	6.50- 10.50	7.50- 10.50	12.00 & Up
SHERATON	5.85- 10.85	7.85- 14.85	9.85- 14.85	15.85- 22.00
STATLER	6:00- 11.00	7.50- 13.00	9.00- 18.00	27.50- 28.00
WARWICK	3.50- 5.00	5.00- 6.50	6.50- 8.50	

To apply for a room, supply the information called for in the sample form printed below, as follows:

- (1) Indicate your first, second and third choice hotel.
- (2) IMPORTANT: Because of the scarcity of single rooms, it will be desirable for delegates to share rooms.
- (3) State your arrival and departure date, and TIME of arrival.
- (4) Sign your name and address, and mail to address indicated below.

ALL REQUESTS FOR RESERVATIONS MUST BE RECEIVED PRIOR TO MARCH 13, 1956

Hotels Reservation Bureau, MENC, Room 409, 911 Locust St., St. Louis 1, Mo.

Please reserve the following accommodations for the MENC Convention in St. Louis, April 13-18, 1956:

Single Room.....Double Bedded Room.....Twin Bedded Room.....

2 Room Suite.....Other type of Room.....

Rate: From \$..... to \$.....

First Choice Hotel.....Second Choice Hotel.....Third Choice Hotel.....

Arriving at Hotel (date).....hour.....A.M. Leaving (date).....Hour.....A.M.
P.M. P.M.

Room Occupants:

NAME STREET ADDRESS CITY STATE

Signature of person making this application.....

Educational Position.....

Mailing Address.....

PLEASE NOTE: THE NAME OF EACH HOTEL GUEST MUST BE LISTED. Therefore, please include the names and addresses of all persons for whom reservations are requested and who will occupy the room or rooms asked for.

Research Studies in Music Education

Reported by WILLIAM S. LARSON

Faculty members and students of graduate schools and others interested in securing complete copies of studies summarized in these columns, if available on a loan basis or otherwise, should make their requests through their own college libraries.

Operettas for Secondary Schools

EAST, WILLIAM VINCENT. *An Evaluation of Operettas Suitable for Production in the Secondary School*. M.Mus. University of Southern California, 1954.

It was the purpose of this study (1) to formulate criteria for evaluating operettas for production in the secondary school and to have these criteria evaluated by a group of experienced music educators; (2) to revise these criteria and to apply them to a group of operettas; and (3) to determine the value of evaluating these operettas by these criteria.

The study was divided into two phases. The first phase was the formulation and validation of items of criteria for evaluating high school operettas. After the criteria were revised the second phase of applying the criteria to a group of operettas was carried out.

In formulating the criteria, it was discovered that all items relating to the value of operettas fell into definite categories. These were: (1) the value of the music for the operetta; (2) the dramatic value of the operetta; (3) the appeal of the operetta; (4) the suitability of the operetta. The criteria listed under these categories were: (1) quality of the lyrics, (2) character of the music, (3) dramatic implication of the music, (4) plot and setting, (5) characters of the operetta, (6) dialogue of the operetta, (7) appeal for the director and performers, (8) audience appeal, (9) suitability of the operetta for performers, and, (10) suitability of the operetta as an activity for the school. For purposes of validation of the criteria twenty-seven questions referred to in the study were devised and distributed under these ten criteria.

These criteria were validated by a group of thirty-five judges. It was necessary to determine whether an item was of great importance, of importance, of moderate importance, of little importance, or of no importance. The purpose of having the items rated was to see if each was important enough to use in evaluating operettas. In addition to rating each item, the jurors were asked to add any additional items to the list and to rate it according to its importance.

Significant findings of this study were:

1. In general it appears that music educators place more value on suitability and appeal of the operetta than they do on musical or dramatic value.
2. The application of the criteria revealed that generally speaking the criteria were valid in that they measured what they were supposed to measure.
3. It was discovered that operettas which were written for high school use generally received higher ratings on items regarding suitability than operettas not written for high school use.
4. In general, operettas which received ratings of "three" had novel plot situations, clever lyrics and dialogue, and delightful music.
5. Operettas with low ratings seemed to use music which was not particularly original and followed a more or less typical plot situation.

Pitch Discrimination

WORDEN, ORAN, JR. *An Experimental Study of Binaural and Monaural Pitch Discrimination*. M.S. Ed., Illinois State Normal University, 1953.

THE PURPOSE of this study was to provide evidence concerning the differences in pitch acuity of the two ears. Nine subjects were asked to produce the musical interval of a perfect fifth (do to sol) by adjusting the upper tone, sol, a pure tone of variable frequency provided by the audio oscillator, to the proper frequency with relation to the lower tone, do, which was a continuous

complex tone recorded from the Hammond organ. Each subject was asked to follow this routine at a daily session for ten consecutive days. Tuning was called for at each of three frequency levels—low (130.81 dv.), medium (261.63 dv.), and high (523.25 dv.).

The tabulations of the data showed fluctuation of both the binaural and the monaural judgments, indicating that the perfect fifth may vary in frequency within large limits and still maintain its identity as a perfect fifth. Binaural judgments differed from monaural judgments in an apparently unrelated manner. In many cases both ears together were more accurate than either ear alone, while in other instances the opposite was true. The size of the standard deviations indicated that in most cases day-to-day changes in judgment were sizable and more or less unpredictable.

A comparison of detailed measurements with scores for the Seashore measure for pitch discrimination showed a high degree of coincidence in spite of the expected limitations of the latter group test.

An immediate retest check of three subjects produced widely differing judgments for a given subject, supporting the contention that the judgmental process as measured within the limits of this study is in a continuous state of fluctuation, and giving rise to possible speculations as to the adaptive nature of pitch discrimination as it might operate in the complex musical situation.

Beginning Instrumental Program

HILL, THOMAS F. A. *Survey of the Beginning Instrumental Music Program in the Class C Schools of Ohio*. M.Ed. Ohio University, 1953.

THIS STUDY is concerned with the organization and method of instruction utilized in developing and directing an efficient and stimulating beginning instrumental music program in a small Ohio school.

The investigation was made through a survey questionnaire sent to the directors of instrumental music in the Class C schools of Ohio. The questionnaire was used to determine the most common procedure or organization for the beginning band class; instruction books for the beginning band class; and method of selecting the child for the beginning band class. The state of Ohio had been divided into six districts. The questionnaire results were compiled and segregated into their respective districts. The data showed the use of these methods by individual districts and for the entire state of Ohio. The results of this study indicate that:

1. The organization of the beginning instrumental program is established as nearly as possible to reconcile the limitation of scheduling with the needs of the pupils. (a) The time devoted to the beginning band and instrumental classes is adjusted within the schedule for the instrumental music program in each individual situation. (b) In general, the time devoted to the specific skills follows a consistent pattern. (c) The grouping of instruments does not conform to any pattern, since these groupings are established according to the individual schedule of each school.
2. Opinions of the respondents vary concerning the choice of method books. (a) Out of the five books listed in the questionnaire, the *Belwin Elementary Method* and the *Easy Steps to Band Method* are favored by the majority of the respondents. (b) There is no apparent consistency in the choice of supplementary method books. (c) The *Rubank Elementary Method* seems to be used extensively in the field of private instruction books.
3. Serious consideration is given to the selection of the child for instrumental music instruction. (a) Physical characteristics are of primary importance. (b) Consultation with the child's parents is imperative. (c) Some use is made of academic grades and intelligence quotients. (d) Testing is not as prevalent as was anticipated.

Public Performance in Senior High Schools

SWAIN, PAULINE MATHER. *Evaluating Public Performance in Music: A Guide for Department Chairmen in the Senior High School*. M.S. University of Southern California, 1954.

THIS STUDY proposed (1) to seek out current practices, problems, and trends in the secondary field of music education as evidenced by research readings in this field, and by means of a survey conducted within secondary schools of California; (2) to provide a list of suggested aids to the music department chairman; and (3) to devise check lists for the department head and the director of public performances.

Research provided evidence that much graduate study as well as professional writing had been accomplished in related fields. Very little material, however, was found to exist on the given area prescribed by this study. A survey questionnaire was sent to one hundred California secondary schools. Of fifty-five responses, fifty were found to be applicable and were used. Trends and practices were made evident by these responses.

The findings of the questionnaire showed that: (1) secondary music classes varied greatly in size, from twenty pupils to over forty-five pupils with a median of thirty-two pupils. (2) The number of pupils majoring in music appeared to be few, averaging eighteen pupils to the school. Fifty-two per cent of these schools maintained an enrollment of between one thousand and two thousand pupils. Nine schools had no music majors whatsoever. (3) Curriculum listings showed that the classes offered most frequently were senior band, senior orchestra and girls' chorus, respectively. In greatest frequency were the public performance groups which dominated the music program. (4) No required courses in music for non-music major pupils existed in fifty-two per cent of the schools. (5) A tabulation of performances required by the school music department, for which major or full responsibility must be assumed, was of formidable proportions. (6) Planning procedures of music departments registered a weak score with a much higher percentage and strength in the planning procedures of the principal and music chairman. Planning of the budget by the music chairman and financial manager appeared to be moderately in favor. (7) Interdepartmental assistance showed a high degree of correlation between areas of the school program. (8) Many schools have no forms for adequate planning, and hence make use of no check sheets for program planning or executing.

Suggestions for the music department chairman, check lists for public performance planning and executing, forms to assist in the planning and checking of programs, and check lists for the total evaluation of the program were evolved and included in Chapter IV of the project.

Implications of this study were that there is need for:

1. Increasing the number of periods in the school day in order to allow the academic pupil time for cultural electives. In order to meet increased state and university requirements, the present-day pupil on a short six-period day has little or no time for musical activities or cultural elective studies.
2. More careful planning of the required general music course and its reinstatement in the curriculum.
3. Long-range planning with the administration and the financial manager to assist in the mutual understanding and effectiveness of the music program.
4. Planning by group process, departmental goals, activities, and evaluations.
5. Music teachers who are prepared to teach a second field or subject, and who are psychologically and emotionally trained for the classroom.
6. Training of music teachers who are prepared to handle organizational problems of public performance.
7. Practical techniques, such as check lists, for more efficient handling of public performances.

Music in Junior Colleges

SCOTT, ELIZABETH EILEEN. *Music Offerings in the Public Junior Colleges of the United States with Enrollments of Five Hundred or Less*. M.S. Ed. Illinois State Normal University, 1952.

THE PURPOSE of this study was to show the variety of music offerings in the public junior colleges of the United States with enrollments of five hundred or less, and to determine the direction that music is taking in the public junior colleges today.

The aims of the study were as follows: (1) To show the amount of music offered both in number of courses and in number of semester hours. (2) To show the amounts of credit allowed for

the courses. (3) To show the kinds of courses offered. (4) To show what courses were offered most frequently.

The data were obtained from a study of the junior college catalogs. Of the 158 public junior colleges in the United States that had an enrollment of five hundred or less, 131, or 82.91 per cent, replied to an inquiry by sending either a copy of their catalog or a letter. It was necessary to eliminate five of the schools that replied from the study. Therefore, this study was made of 126 public junior colleges.

A summary of the findings is as follows:

1. Enrollments ranged from 497 to thirty-two.
2. The number of music courses ranged from fifty-nine to none.
3. The number of semester hours of credit offered ranged from ninety-one to none.
4. Choir or mixed chorus was offered by the greatest number of schools.
5. The greatest number of semester hours of credit was offered in the area of applied music.
6. Thirty per cent of the schools offered fewer than six courses in music.
7. Fewer than forty semester hours of music credit were offered by 72.8 per cent of the schools.
8. It would seem to be true that the smaller schools must offer fewer music courses; however, it is not true that the course offerings always increase in number as the enrollment figure increases.

School Use of the French Horn

GUSTIN, CHARLES E. *The French Horn: Its Effective Use in American Schools*. M.Mus. University of Southern California, 1954.

IT HAS been only in relatively recent years that the French horn section has become an integral and important part of school music organizations. In many schools, the horn players are still neglected, since they play uninteresting music, and generally never develop to the point that is expected of performers on the better-known instruments.

It was the purpose of this study to determine (1) whether capable horn players can be developed in the schools; (2) the correct methods (or most effective methods) of teaching the horn; and (3) the ultimate function of the French horn in the school organizations.

The results of this study should be of considerable value to conscientious music instructors who wish to improve their horn sections but lack the "know-how" to do it. If good horn players can be developed in the schools, and it has been proven time and time again that they can be, then it is reasonable to assume that methods used in developing these players could effectively be used in teaching all or nearly all horn students. What little has been written on this subject is usually found in widely separated periodical articles. The technique of teaching French horn presents problems different from those of other instruments, even other brass instruments, and the teacher should have at his disposal more material than is usually possessed by one who has not played the French horn.

The sources of information for this study came from four main categories: (1) books dealing with the history of musical instruments and the history and development of the French horn in particular; (2) books dealing with the use of the horn, including orchestration books and books on instrumentation; (3) periodical articles covering all phases of the horn, such as history, teaching techniques, and the use of the instrument; and (4) personal interviews with successful teachers and horn players who have had outstanding success in producing good French horn players in the schools.

The ideas which have been presented are not those of any one individual. They represent the consensus of a number of extremely successful professional horn players, teachers, and instrumental directors. These ideas have been tested in the public schools and they have been proven successful. They should work equally well for any instrumental director who wishes a competent and efficient horn section.

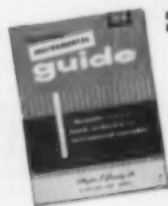
This study has attempted to present in a logical sequence all the ideas and techniques wrought from the above sources, that will aid in developing capable French horn players in the schools. This requires having a good instrument in first-class condition, and good music which is both musically interesting and technically challenging. Above all, the teacher should have an abundant knowledge of the specific principles involved in teaching the horn.

FREE! TO PIANO
TEACHERS,
CHORAL AND
INSTRUMENTAL DIRECTORS

THE FAMOUS SUMMY GUIDES

SUMMY CHORAL DIRECTORS' GUIDE

Sacred and secular music cataloged by grade, recommended use, voice ranges and performance time, with descriptive remarks for each selection. Skilfully indexed to guide the director to the music he wants for any need or occasion.



SUMMY INSTRUMENTAL DIRECTORS' GUIDE


A catalog of band, orchestra and instrumental ensemble music. Explanatory notes give the director a clear idea of the nature and difficulty of the scores and their place in his teaching program.



SUMMY PIANO TEACHERS' GUIDE

A thematic catalog of piano music classified by grade and age group, and indexed by title and composer. There is also a special index of music for particular uses and special occasions. Covers every need of the piano teacher including solos, theory and harmony, collections, suites, ensembles—all arranged for quick, easy reference.

Send the coupon for your FREE copy of catalogs that have become standard guides to the best in music.



CLAYTON F.
SUMMY CO.

335 S. WABASH AVE., CHICAGO 4, ILL.

Please send me the guide(s) checked below:

☐ Piano Teachers' Guide ☐ Choral Directors' Guide ☐ Instrumental Directors' Guide

Name _____

Address _____

City, State _____

The Round Cable

Evaluating a Music Program

A PROGRAM that is operating effectively within the school system is interwoven closely with the life of the individual, the school, the administration and staff, and the community. In measuring the effectiveness of a program it is necessary to examine the workings and effects of a music program as they relate to each of these areas.

The evaluation of a program serves an important function if it is used constructively. Strengths and weaknesses will undoubtedly be discovered. The information thus gained should prove invaluable in planning constructively for the immediate needs and future goals.

The success of the evaluation will be greatly heightened if wherever possible it is a cooperative effort. The administrator, the teaching staff, and members of the community who are interested in providing the child with as musical a background as possible should participate. Nor should the discerning judgment of the students be omitted. The value of this approach would be three-fold in character:

First, it would provide insight into the continuity of the present music program and indicate possible direction to insure continuity in the future. Second, the effectiveness of a program, as it relates to the total life of the child, will be apparent only when the information is gathered from many sources. It is especially in this phase that the viewpoint of the student could be extremely helpful. Third, an investigation superimposed in an autocratic manner would tend to destroy the validity of the evaluation in that the information gained would be superficial in character, and lacking in sincerity.

The following series of questions are designed to point up important principles that should be evident as the workings of the music program are examined in their relation to the individual, the school, the administration and teaching staff, and the community.

The Individual

What evidence is available that the music program has aroused a "living and continuing interest in music"? Has the program created demands for additional music activities in the school and community? Have these demands been based on successively higher levels of achievement?

Does the program include a variety of experiences? Do these experiences provide for individual differences in interests and talents? Does the variety of experiences

within the program provide for the cultural, social, emotional, and spiritual well-being of the individual?

Are there evidences of individual growth through music? Can the staff provide instances, for example, of a shy child who has been helped to better social adjustment through participation in music? What instances are available that indicate the growth of an individual's ability to express himself musically?

Has the child of unusual talent been helped and guided but not exploited? Has music been used as an agency to develop him as an effective and contributing member of a democratic society? Or has he developed through exploitation of those qualities which make his contribution of talent to society a negative value?

The School

Is the music program an integral part of the school program? Does it function as an art which can contribute to a deeper understanding of our culture and the cultures of other peoples? Is this evident through the quality of programs presented? Has the program made the students increasingly aware of the constant interaction of various areas of endeavor?

Is music a unifying force in the school? Do the organizations promote feelings of loyalty to the school by the quality of performance when they are representatives of the school? Have the students had the opportunity of participating in assembly songs? "Sings" can be a powerful force in unifying a school!

On the secondary level, what percentage of the students participate in music organizations, orchestra, band, and choral groups? What provision is made to bring music into the lives of the students not actively participating in organizations? Do there seem to be trends that indicate a continuing growth of the program as it relates to the school? Or upon examination does one discover a loss of interest in the program?

What is the philosophy regarding programs for public performance? What is the quality of the programs presented? Have the programs grown out of learning experiences for many? Or are they vehicles of display for the glorification of a few individuals?

On the secondary level are the musical organizations examples of democratic living? Are opportunities provided for student government within the organization? Are the students given an opportunity to participate in helping to shape policies regarding the organizations? Are feelings of racial, social, or religious prejudice tolerated?

¹Mursell, James L., *Music in the American School*, New York: Silver Burdett Company, 1943, p. 19.

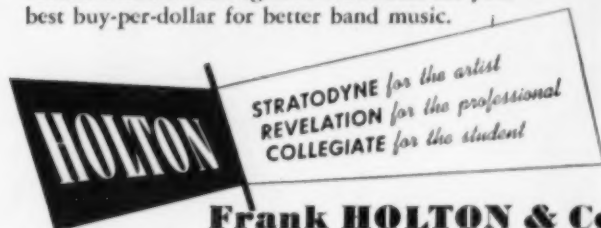
*More Inspiration, Progress,
Better Band Music Start WITH*

HOLTON COLLEGIATE

Trumpets • Cornets • Trombones

Every year Holton COLLEGIATE Instruments are inspiring more thousands of students to better music. Collegiate is the first and most popular choice because each instrument is designed to make the most of student talent, crafted to satisfy the most critical bandmaster — in quality, beauty, performance and tone. And this superiority is proved in hundreds of bands throughout the nation.

Your Holton Dealer will gladly demonstrate why Holton Standard Collegiate Instruments are your best buy-per-dollar for better band music.



Frank HOLTON & Co.

344 N. CHURCH ST.

ELKHORN, WISCONSIN

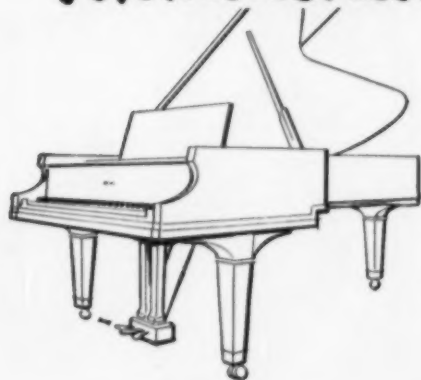
PREFERRED INSTRUMENTS FOR OVER HALF A CENTURY



New Holton Semi-Gladstone Case in beautiful checked fabric finish, durable Vinyl Plastic Binding, rich brass fittings. Features special mute compartment. Shown—
Holton Collegiate No. 504
Cornet . . . \$122.50 in case

Unmatched

MUSICAL QUALITY STANDARDS
are found in every Baldwin-built instrument



The Baldwin Concert Grand

For nearly a century, the ardent attention given to the minutest detail in every phase of design and construction by The Baldwin Piano Company, has made the phrase "Built By Baldwin" synonymous with "music's finest tradition." The preference for these instruments by today's foremost concert artists and music educators, is impressive testimony that these are instruments built to the highest quality standard. You owe it to yourself to examine the complete line of Baldwin-built instruments before purchasing a piano or organ.



The Hamilton Studio Piano



The Baldwin Electronic Organ

Baldwin

THE BALDWIN PIANO COMPANY • CINCINNATI 2, OHIO

Baldwin Grand Pianos, Acrosonic Spinnet and Console Pianos, Hamilton Studio Pianos, Baldwin Electronic Organs, Orga-sonic Spinnet Organs.

Why young musicians
sound better on

ZALZER B^b FRENCH HORNS



You can build a
far stronger
horn section if
you'll follow the
modern swing to
ZALZER B^b
French Horns.

1. ZALZER B^b is comfortable to
play, easier blowing, more responsive.

2. Beginners develop good em-
bouchure more quickly on B^b Horn
and more easily maintain it.

3. Tonal production is easier, and
more reliable.

4. Brilliant B^b Horn tone carries
more clearly in solo or in large en-
sembles both indoors and in the open.

5. Actually fun to play, as well as
being more effective musically. An im-
portant factor in dealing with young
musicians.

6. Designed to be a pleasure
for young folks to handle. Built from
brass of special formula and temper—
very thin, extremely resonant—compact.

NEW RECRUITS FOR YOUR BAND

are easier to attract with the aid of the
authoritative GRETSCHE-TILSON Musical
Aptitude Test. Stimulates interest of stu-
dent and parent. For full information,
mail coupon below. No obligation.

The FRED GRETSCHE Mfg. Co.
60 Broadway, Brooklyn 11, N. Y.

☐ Send me facts on the Gretsch-Tilson
Music Aptitude Test.

☐ Send me more details on both Zalzer B^b and F
French Horns, including information on NEW
SIMPLIFIED FRENCH HORN TEACHING
METHODS. MEJ-3-56

Name _____

School _____

City _____

Zone _____

State _____

The **FRED. GRETSCHE** Mfg. Co.

Fine Musical Instruments Since 1883

How effectively has the disciplinary
effect of music been demonstrated? Is the
student conscious that his own desires,
to be effective, must function for the good
of the entire group? Have students been
imbued with a sense of responsibility so
that they feel their behavior at all times
is a reflection of their individual moral
character and the moral character of the
society they represent?

Does the program point up the use of
music as a leisure-time activity? Are
there opportunities for informal music
activities, student sponsored, during the
noon hour? Have singing, small en-
sembles, and play-party games become a
part of their recreational activities?

Administration and Teaching Staff

The evaluation of the music staff has
been included under this heading to em-
phasize the fact that the music staff
should be considered a part of the acade-
mic teaching staff.

What is the attitude of the administra-
tion toward the music program? Does
the administrator regard music as one of
the important educative forces for spiri-
tual, cultural, and social growth of the
individual, school, and community? Or
does he consider that public relations are
the only function of music in the school?

Has the administration provided ade-
quate budget and facilities to implement
a vital music program? Are school faci-
lities provided to help foster the music
activities of the community?

Is the music program on the secondary
level given an opportunity to function
effectively through adequate scheduling?
Is there enough flexibility in the ele-
mentary music program to avoid the feel-
ing that music functions for twenty min-
utes a day at a specified time?

Are the members of the music staff
living examples of the philosophy of mu-
sic education that they preach? Do their
activities within the community exemplify
the social values of music? How do the
spiritual and cultural elements of music
function in their lives? Are they well-
integrated and emotionally stable in-
dividuals?

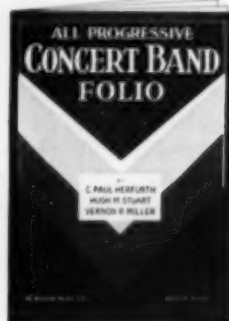
Do the students and music activities re-
flect the musicianship of the music staff?
Do staff members possess a broad cul-
tural background rich in experience? Do
they possess an understanding of people,
which enables them to communicate and
to share their musicianship and experi-
ences?

Does the music department function as
a total entity offering fruits of coopera-
tive efforts? Or is it a vocal department
and an instrumental department and
"never the twain shall meet"?

Does the music department, in budget-
ary planning, think in terms of ultimate
goals in addition to immediate needs?
Is there a stated general plan which
gives direction to present needs and fu-
ture goals, and which helps to avoid
budgetary waste? This type of planning
is of inestimable value to the administra-
tion and to new members of the staff.

BOSTON MUSIC CO.

This is the
BAND FOLIO
you use in 1956



ALL PROGRESSIVE CONCERT BAND FOLIO

by C. PAUL HERFURTH
HUGH M. STUART
VERNON R. MILLER

A large band folio collection containing 17
pieces ranging from 1½ to 6½ minutes in
length. Difficulty spans Grades II, III
and IV with, by far, the largest share in
III. A diversity of styles from overtures
to tangos provides program material and
training music for several seasons. Ranges
for the most part are not extreme.

CONTENTS:

March (Die Meistersinger); Angelus, Mas-
senet; Polovetzian Dances, Borodin; Ori-
ental Patrol; Shepherd's Dance; Marche
Slave, Tchaikovsky; Handel's Fugetta,
No. 1; Chorale; Spirituals; Stars and
Stripes Forever; S.I.B.A. March; Elms
Processional; Espana Waltz; Tunes from
Tangoland; Consecration - Overture; St.
Anthony Chorale - Haydn - Brahms; Star-
Spangled Banner.

Price (Score) \$3.50

Each Part, \$.75

Write for Free
THEMATIC BOOKLET

BOSTON MUSIC CO.

116 Boylston Street
Boston 16, Mass.

Is there cooperative planning by all members of the staff to provide continuity in all endeavors? Does the music department cooperate with the staff in other teaching areas so that music plays a vital and integrative part in all activities? In turn, do these members help the music program to function smoothly?

The Community

In planning the music program, has the total cultural background of the community been taken into consideration? An understanding of the community and its cultural heritage is of utmost importance in deciding the kind of approach and program to be initiated and maintained.

Has the music program helped to improve the cultural level of the community? What activities, such as concerts, community sings, adult choruses, and instrumental ensembles, have been an outgrowth of genuine interest in and concern for the community? Has there been an effort to provide for various levels of achievement?

Are the music students encouraged to participate in community music activities? This should be the connecting link between the school and community to show the student that the same forces in music which are effective in providing enriched experiences in the school can, in turn, bring about a richer and fuller life in the community.

Is an effort made to include the parents and other interested members of the community in the planning of the music program?

What is the relationship between the music department and the private music teachers in the community? As the result of an active public relations program, do their individual endeavors complement each other?

+

When compilation of these data is completed, strong indications of the effectiveness of the music program should be evident: (1) the philosophy of the program as it relates to the musical growth of the individual; (2) the kind and quality of musical experience provided to bring about musical growth; (3) the integration of the music program with the total school curriculum; (4) the attitudes of and working relationships with the administration and total teaching staff; (5) successful interaction of the school music program and the life of the community on both the individual and group bases.

—CATHERINE McHUGH, associate professor in music education, University of Arkansas, Fayetteville.



ELEMENTARY SCHOOL FESTIVAL. The Northern Illinois Grade School Orchestra Association announces its ninth annual festival as a two-Saturday affair to be held in Oak Park. Because of the increase in the number of schools taking part in the festival, March 3 will be devoted to solos and ensembles, and March 10 will be given over to orchestra events and an evening concert by a 200-piece orchestra. Players in the orchestra will come from the twenty-eight school systems participating in the festival. Officers of the IGSOA are: president—Edward F. Wencel, River Forest; secretary—Russell S. Suppiger, Maywood; treasurer—Grace Peacock, Des Plaines.

IF YOU TEACH ANY KEYBOARD INSTRUMENT, YOU CAN TEACH THE WURLITZER ORGAN



The Wurlitzer Organ is a standard keyboard instrument—the music for it employs standard, recognized musical notations with which you are already familiar. A new Wurlitzer Organ instruction course provides a recognized method whereby even beginners rapidly achieve musically satisfying results.

Thus, to teach the Wurlitzer Organ you need no special training, have basically nothing new to learn. Only a short period of familiarization with

the instruction material is required.

What's more, you'll find both pleasure and profit in giving Wurlitzer Organ lessons. Ordinarily they command a higher fee than other music teaching. More adults are attracted as students. Students advance quickly, maintain their interest, need no urging to practice. And because of the Wurlitzer Organ's restful and relaxing tone, your lesson periods will be welcome moments in your teaching schedule.

Write for full information today



The Rudolph Wurlitzer Company
Box M.J.-61, North Tonawanda, N. Y.

Yes, I'm interested in finding out how easy it is to teach the Wurlitzer Organ. Please send booklet on "Modern Teaching Methods" without charge or obligation.

Name _____
Address _____
City _____ Zone _____ State _____

CHORAL MUSIC FOR YOUR SPRING CONCERTS

S.A.T.B.		
The Country Store.....	John Tasker Howard	.22
If Thou Art Sleeping, Maiden (Longfellow).....	Philip Gordon	.22
Soon I Will Be Done (Spiritual).....	Walter Ehret	.25
Proverb.....	Vincent Persichetti	.22
From the Bayou Country.....	Charles Miller	.25
How Sweet I Roamed (S.A.B.).....	Joseph Roff	.22
S.S.A.		
Let There Be Song.....	Harry R. Wilson	.22
Mary and Martha (also S.A.).....	Harry R. Wilson	.22
He Came All So Still.....	Harry R. Wilson	.22
Devotion.....	Glad R. Youse	.22
Bonnie's Bonnet.....	Glad R. Youse	.22
Beneath My Window.....	Lois Rhea	.22
Little Trotty Wagtail.....	Amber Rothenian	.20
The Willow Tree.....	Philip Gordon	.20
Golden Slumbers (17th Century Air) S.A.		

(Reference copies sent on request)

ELKAN-VOGEL CO., INC.

1716 Sansom Street

Philadelphia 3, Pa.



**NEW
LOW
PRICES!**

Selmer STYRATONE MUTES

SET OF 3 \$4.95
(straight, cup
and wow)

Straight Model \$1.75
Cup Model 1.90
Wow Model 1.60

- Precision molded of Polystyrene plastic by Selmer (London)
- Natural resonance for surprising tonal brilliance
- Resistant to swelling, warping and fraying, thanks to unusual dimensional stability
- Highly resistant to dents, breakage and moisture
- Finished in gold color, trimmed with crimson
- All three for less than the cost of one good metal mute.

**YOUR MUSIC DEALER HAS STYRATONE
MUTES, OR CAN GET THEM FOR YOU
(Send us his name)**

Write Dept. J-22

H. & A. Selmer INC.
ELKHART, INDIANA

Making Music Enjoyable for the Junior High Boy

MUSIC is still fun and uncomplicated for most seventh-graders. But problems arise in the eighth and ninth grades. This necessitates great care and much effort to assure a continued participation in vocal music groups.

The boy's personal problems—changing voice, physical and psychological changes—often cause him to avoid situations that are humiliating or unacceptable from the standpoint of his group. How can we encourage his continuance in music and make this experience enjoyable and educationally sound?

First of all, his efforts toward adulthood and his group-consciousness must be respected. He should be placed with other boys, rather than with girls, even though his voice has not yet completely changed. Lasting resentments may result from his being included with the sopranos, a role he and his group might consider feminine. How much better to seat him near other more mature fellows, even though the short-term results may not be so musical?

Next, eighth- and ninth-graders are likely to resent music books similar to those used in grade schools. They know that high school students and adults sing from octavo music, and they want to identify themselves with the older group. Use at least some sheet music.

Further, if we expect the boy to *elect* a vocal music class, he must have the promise of accomplishments which are real from his viewpoint. Participation at a music festival presents a challenge and an opportunity for special recognition. Occasional performances before civic groups keep a series of goals before him which encourages continued effort.

The physical appearance of the organization is also important. Boys in white shirts and bow ties make a pleasant sight for adults and appeal to the younger boys who would like to belong to a snappy-appearing chorus. The costume need not be expensive—simply uniform.

Should there be a school hero about the building, and if he can sing at all, make a reasonable effort to include him. His presence often makes membership desirable to the majority of his classmates.

+

Lastly, what about musical content?

Boys' tastes and capabilities are often underestimated. Music teachers occasionally play down to the lowest appreciative abilities of the students, selecting music of little value for fear of unfavorable reaction and to the complete neglect of the music of more serious composers.

Dull part-writing does not stimulate interest. Some of the most melodic harmonies in music literature come to us from the golden age of vocal writing. Palestrina, Victoria, DesPres, and a host of others wrote many compositions well within the range and capacities of these children. Works of this kind, sacred or secular, will thrill and impart a lasting love and appreciation of the beautiful. In addition, they are extremely singable. An excellent example is "Ave Verum Corpus" by Josquin DesPres. The boy's part—it is a three-part composition—is sim-

...masterpieces in
instrumental
dependability

Artley

flutes and piccolos

Tonal quality, perfect pitch control, playing ease, and long-lasting durability makes an Artley the ideal choice for student or professional. Play an Artley... and enjoy years of profound musical enjoyment.

Artley, alone, gives two-fold protection with a zippered outer cover to fit over the standard instrument case.

D. & J. ARTLEY, INC.
ELKHART, INDIANA

Announcing!
A NEW PUBLICATION
that will appeal to children of all ages
Introductory Price \$1.20



Enrich your Music Program with
Peripole "Little Symphony"
Rhythm Instruments and
"Americana" Calypso Instruments
Also recorders, autoharps, flutophones,
tonettes, etc.

Send for free catalogue to
PERIPOLE PRODUCTS, Inc.
2917 Avenue R Brooklyn 29, New York

MUSIC TEACHERS PLACEMENT SERVICE

Music Division of
Educational Placements
Elisabeth King, Dir.

516 Fifth Avenue
NEW YORK 36, N. Y.

Complete with 20
rubber-tipped
mallets, sturdy
Keratol-covered
wood case, luggage
type locks.
Special School
price, set of 20,
C to G chromatic—
only
\$35.25
postpaid.



Finest in Tonal Quality and Construction

HARMOLIN RESONATOR BELLS

Each block individually made of selected wood, correctly hollowed out to give the finest tone to the metal bell. Accurately tuned to 440 pitch. Bells are used as single melody notes—one to a child—in groups for chords or accompaniment.

Special School
price—only
\$3.75
per set
(when ordered in
lots of one or more
half-dozen sets)



SWISS TYPE MELODE BELLS

Introduced last year as a toy, many schools have made excellent use of bells in kindergarten and early grades. Note name, its scale degree number, and different color on each bell. Closely tuned to 440 pitch. Absorbing introduction to full-scale musical expression.

For detailed information, write:

The HARMOLIN Company

P.O. Box 6157, San Diego 6, California

OTHER HARMOLIN PRODUCTS

Harmolin—25-string zither-like instrument with 3 interchangeable bridges.

Harmolette Psaltery—13 strings.

Harmolin Piano Practi-board—4 octaves.

All prices exclusive of applicable sales and excise taxes.

Lintonation*

...A new word that spells improved performance!

With professional musicians the name LINTON has become synonymous with intonation... and for good reason! Aside from producing the correct tone... producing it in tune is most important... and with Linton Woodwinds this becomes possible.

Flawless interpretation in all other respects is necessary, but without perfect intonation, the musician can never perform to perfection.

LINTON Prestige Woodwinds are all blown and tested under the direct supervision of Mr. Jack Linton, President of the Linton Company.

Although every point of performance is checked carefully... intonation is given prime consideration!

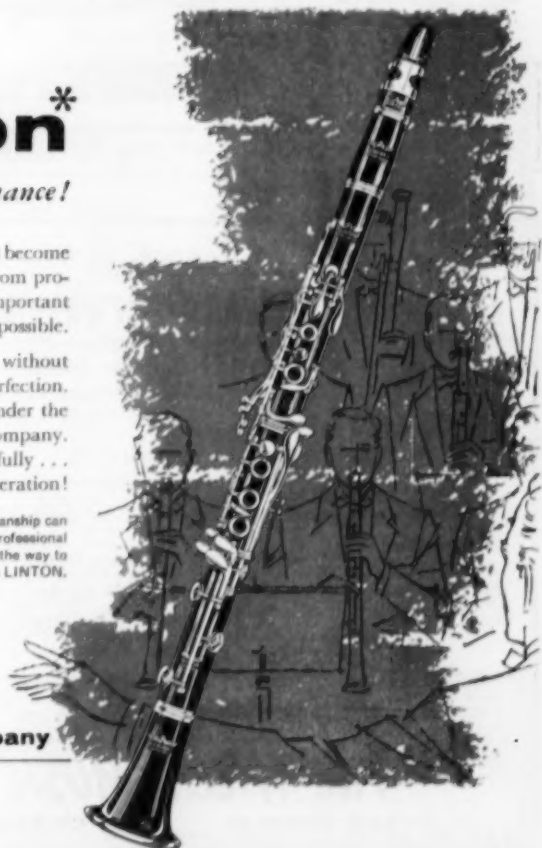
An instrument as perfectly in tune with itself as superior craftsmanship can make it... when placed in the hands of the beginner, advanced student or professional means more time available for solving other problems encountered on the way to better musicianship. You have this advantage with LINTON.



*"Covering the
woodwind field"*

Manufacturing Company

Elkhart, Indiana





- ① Peter and the Wolf
- ② Hansel and Gretel
- ③ The Nutcracker
- ④ Peer Gynt
- ⑤ The Firebird
- ⑥ The Sorcerer's Apprentice

For elementary grade music appreciation

"Music Stories" RECORDS

to accompany the award-winning
"MUSIC STORIES" filmstrip series.

- Correlated musical arrangements
- Dramatic narration
- Full Orchestral renditions of the compositions

Records:		Filmstrips:	
Set of 6	\$21.00	Complete series	\$27.00
Individual records	\$ 3.95	Individual filmstrips	\$ 4.75

The JAM HANDY Organization
2821 East Grand Boulevard • Detroit 11, Michigan

Music Buildings, Rooms and Equipment

Be sure your Board of Education, your superintendent, and your school architects have copies. \$4.50. Order from MENC, 64 East Jackson Blvd., Chicago 4. Circular on request.

Topflight Music for BRASS QUARTET, CLARINET ENSEMBLE, STRINGS

NEW! FOUR TRAVELERS for BRASS QUARTET

By SOL B. COHEN. Written in 12/8 time with emphasis on a legato style of playing. Solo parts for all 4 instruments. Five key changes . . . moderate tempo.

Score and Parts, 1.75 Score, .75 Parts ea. .40

Clarinet Ensemble

TWO SKETCHES FOR CLARINET ENSEMBLE

By Sol B. Cohen

Twilight in the Forest
Will O' The Wisp
Price, each1.00

TWENTY TRIOS FOR CLARINET ENSEMBLE

Arranged by John Moore
Score and Parts1.50
Parts, each35

String Music

FRONTIER SKETCHES

A suite for string quartet
or orchestra by Francis J. Pyle.
Score and Parts2.25
Score . . .75, Parts, ea.30

SPOTLIGHT ON STRINGS

Ensemble material for young
string players by Louise Mignin.
Score and Parts2.00
Score .1.00, Piano parts60
String Parts, ea.35

Write for Complete Catalog

THE WILLIS MUSIC CO.

124 EAST FOURTH ST.

CINCINNATI 1, OHIO

ple, melodic, and inspiring. One youngster was overheard to say that he felt like Mario Lanza while singing it.

Certainly not all of the music taught should be serious, any more than it should all be frivolous. A careful balance must be sought, reflecting music's many moods. An unbalanced diet leads to boredom, and boredom foreshadows failure.

Making music enjoyable for the junior high school boy, especially the eighth- and ninth-grader, is a complex undertaking involving challenge and success on his level, giving him a masculine role and a feeling of advancement from childish things, and thrilling him in a way that only great music is able to do.

—BRUCE BRAY, *choral director, Union High School, Albany, Oregon.* (Mr. Bray is editor of the *Oregon Music Educator*, official magazine of the Oregon Music Educators Association.)

National High School Orchestra Reunion

THIRTY YEARS ago the first National High School Orchestra of 230 members played for the MENC at Detroit, spearheading a new epoch in music education. Many who played in that orchestra are now prominent music educators, spreading the inspiration they received in 1926 to every nook and corner of America and completely changing the character of music education in our country.

In 1927 the second National High School Orchestra met in Dallas and convinced the school superintendents of America that music was worthy of major emphasis and support in our educational system. Other meetings of the orchestra were at Chicago in 1928 and 1930, Atlantic City in 1930, Cleveland in 1932, and in St. Louis in 1938. Regional orchestras were assembled in 1927, 1929, 1931 and 1933, expanding the opportunities for participation to young musicians in all parts of the country. These orchestras, and the state, regional, and national choruses and bands subsequently developed, were in large part responsible for bringing into our profession many of our leaders of today, who were inspired by their experience in such orchestras to enter the field of instrumental music education.

A feature of the 1956 meeting of the MENC will be the reactualization of the National High School Orchestra in celebration of the thirtieth anniversary of this orchestra and the fiftieth anniversary of the Conference. A National High School Orchestra Reunion Luncheon has been scheduled for Sunday noon, April 15, to which all former members and supervisory personnel of all national and regional high school orchestras are cordially invited. The plan is to have a table or tables for each orchestra so that members and directors of each group may eat together and exchange experiences during the meal. Professor Edgar B. Gordon, who first conceived the idea of a National High School Orchestra when he was president of the National Conference, will preside at the luncheon and will introduce many of today's leaders who received their initial impetus from participation in one of these pioneer orchestras, including

Thor Johnson who was a member of the first All-Southern High School Orchestra in 1929.

In order to assure adequate table space for the various groups those planning to attend should get their luncheon tickets early, so that those in charge may assign individuals to the table and otherwise plan the reunion more efficiently.

—JOSEPH E. MADDY, *president, National Music Camp, Ann Arbor, Michigan.*

This Veteran Member Gets Around

THE announcement for the 49th Roll Call brought many pleasant memories to me. The first Music Educators Conference I attended was when I was still in college. Mr. Steckleburg demonstrated his violin class method at that meeting in Lincoln, Nebraska, in 1916. Will Earhart conducted the Conference Chorus; T. P. Giddings gave us a demonstration of testing the boy's voice in the eighth grade. (Some of the boys were as big as Mr. Giddings!) Otto Miessner conducted an elementary chorus of several hundred fourth and fifth grade children.

There have been very few meetings of the Conference that I have missed. I attended the International Conference on Music Education in Brussels in 1953; also attended a conference at the Unesco House in Paris this summer.

We are all proud of the achievements of the Music Educators National Conference. I'm sure we shall have a wonderful meeting this spring in St. Louis.

—JANE TWEED BELL, *Espanola, New Mexico.*

[Check! The record shows member Jane Tweed Bell's first enrollment in 1916. And in the Lincoln convention picture, which is included in the 1916 Journal of Proceedings, Jane Tweed Bell is in the third row, right of center—numbered 135. (There are 203 in the picture.) By the way, does anyone have a copy of the original 1916 Conference photograph from which the engraving printed in the 1916 Proceedings was made? Or pictures from others of the first ten years or so? Or interesting reminiscences like this one?]

Reunion of Friends of Concord

THE St. Louis meeting will have many events of historical importance. One of them has come about as a result of the article by Helen Schwin in the September-October 1955 issue of the MUSIC EDUCATORS JOURNAL, *A Plea for Inspiration* (a tribute to Thomas Whitney Surette). The author received a number of responses to the article, and from the resulting correspondence has evolved the suggestion that there be a reunion of some of the music educators who were members of Mr. Surette's summer classes at Concord. The St. Louis convention offers a good time and place for bringing these people together.

So, if you ever attended the Surette School at Concord, Massachusetts, or if

Show your
CHORAL GROUP
at its
BEST

Mitchell
PORTABLE
CHORAL STANDS



- ★ TAPERED ENDS FOR SEMI-CIRCULAR SET-UP
- ★ QUICK SET-UP, REMOVAL
- ★ LEGS FOLD UNDER FOR COMPACT STORAGE



MANUFACTURERS OF FOLDING STAGE, BAND AND CHORAL STANDS AND FOLD-DOWN TABLES



FRED WARING MUSIC WORKSHOP, Delaware Water Gap, Pa.

Add "Professional Appearance" for Greater Audience Appeal

Your Choral Group will "Look Better" and it will "Perform Better" with the semi-circular stepped-up stand arrangement because, there is better coordination between director and singers.

MITCHELL CHORAL STANDS have strong, plywood tops and rigid, tubular steel folding legs. Stands are made with 18" wide tops for standing groups, 36" wide tops for seated groups. Available in 1, 2, 3, or 4 elevations in heights of 8", 16", 24" and 32". Units and sections clamp securely together for utmost safety and maximum weight capacity.

Write for detailed information

MITCHELL MFG. CO.
2744 S. 34th Street, Milwaukee 46, Wis.

Music...
of all publishers
from the world's
largest selection

Music for:

- VOCALISTS
- PIANO
- ORGAN
- ENSEMBLE
- BAND
- ORCHESTRA

Text Books, Musical Literature

MAIL COUPON TODAY
FOR FREE LISTINGS



LYON-HEALY 243 S. Wabash, Chicago 4, Ill.

Send listings on the following _____

NAME _____

ADDRESS _____

CITY _____

**Shortage
of
TENORS?**

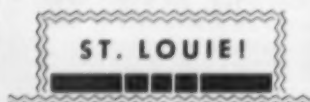
FIND YOUR HELP IN TKACH'S

S.S.A.B.

CHOIR BOOK

- 20 Sacred Selections loved by all choirs.
- For youth or adult choirs, large or small.

meet us in



Schmitt Publications, Inc.
Minneapolis 3, Minn.

MUSIC

Highest rated
in the
United States

PRINTING

Estimates for
engraving and printing
gladly furnished
Any publisher
our reference

Rayner

2801 WEST 47TH STREET • CHICAGO 32, ILLINOIS

The
Finest and most Complete
MUSIC PREPARATION SERVICE
Offered for the Professional and Student Musician

- BLACK AND WHITE MUSIC PRINTS •
- MUSIC COPYING •
- TRANSPARENT MASTER SHEETS •
- SPIRAL BINDING •

MASTERWORKS MUSIC SERVICE
P.O. Box 2348 Dept. A Hollywood 28, Calif.

you read the article and wished that you had, this report will be of interest to you.

Two of the people mentioned in the article (James Aliferis, Minneapolis, and Augustus D. Zanzig, Brookline, Massachusetts) have made a number of suggestions that could lead to a meeting of *Friends of Concord* during the summer of 1956 or 1957, in order to take steps in the direction pointed out in the article. Mr. Zanzig, who worked so closely with Dr. Surette during the life of the school says, "I propose that a number of us get together in some vacation time before long, in some delightful place, to make plans. We might even sing a little!" Mr. Aliferis wrote, "Zanzig's idea is worth following up. I propose that we meet in some inspiring spot such as Tanglewood." Others who have expressed interest in the idea are Lillian Baldwin, Cleveland; Florence Holden, South Norfolk, Virginia; Mary Jarman Nelson, Winter Park, Florida; Anne Pierce, Iowa City; Viola Peterson, Cleveland Heights, Ohio, and more than a dozen others.

And so the correspondence has been going on since early last Fall. Talks with Conference officers have revealed the fact that such thinking and planning are welcomed as appropriate to the Fiftieth Anniversary Observance.

Interested people who plan to be in St. Louis for the Golden Anniversary inaugural in April are asked to communicate directly with me. The reunion will be listed in the official program book at the convention. If you write I will tell you about the plans.

—HELEN SCHWIN, professor of music education, Roosevelt University, Chicago 5, Illinois.

Audio-Visual Committee Wants Help

If you use tape recorder or other recording equipment as a classroom adjunct, this is an appeal to you from the Committee on Audio-Visual Equipment in Music Education.* *Will you tell us in what ways you found the tape recorder or other recording equipment to be most helpful?* Please drop a line right now to Merton S. Zahrt, Room 313A, Chicago Undergraduate Division, University of Illinois, Navy Pier, Chicago 11, giving your answer to this question. Such information may be helpful in connection with the Audio-Visual section meetings at the St. Louis convention. Also, the Committee on Audio-Visual Equipment in Music Education is hoping to compile a handbook on the uses of recording equipment. They would like to include your experience. If this material is published at a later date, all contributors will be given credit for the ideas they have submitted.

*A committee unit of MENC Commission IX (Music in Media of Mass Communications).

+

BOUQUET. "The Music Educators Journal is better than ever this fall. It gives so many practical ideas that will be usable." Nell Cloud, Haddam, Kansas, sent this comment along with her 1956 membership remittance.

The RUGGERO VENÉ CHORAL SERIES

of

HARRY T. BURLEIGH Negro Spirituals

S.A.T.B.

Balm in Gilead .20
By an' By .20
Deep River .20
Give Me Jesus .20
I Stood on de
Ribber ob Jerdon .20
Little David, Play
on Your Harp .20
Oh, Didn't It Rain .20
Ride on King Jesus .20
Sometimes I Feel Like A
Motherless Child .20

S.A.B.

Balm in Gilead .20
Deep River .20
Ezekiel Saw de Wheel .20
My Lord What a Mornin' .20
Were You There .20

S.S.A.

My Lord What A Mornin' .20

T.T.B.B.

Ain't Goin' to Study
War No Mo' .20
Balm in Gilead .20
Joshua Fit De Battle
Ob Jericho .20
My Lord What A Mornin' .20

Reference copies on request

G. Ricordi & Co.

1270 Avenue
of the Americas
New York 20, New York

Standard School Broadcast at St. Louis Convention

STARS of one of America's oldest radio programs will be featured in a special presentation at the Music Educators National Conference in St. Louis on Monday, April 16, at 2:00 P.M. in the Kiel Auditorium.

This 28-year-old award-winning program—the Standard School Broadcast—is a radio course in music appreciation heard over 115 radio stations by millions of school students and educators in nine Western States, Alaska, Hawaii, and British Columbia. The broadcast presents all types of fine music, from folk song and ballet to grand opera and symphony, under the direction of Carmen Dragon. This half-hour weekly program of music and lessons in music enjoyment is produced and sponsored during the school year by the Standard Oil Company of California, Standard Oil Company of Texas, and Standard Oil Company of British Columbia, in their respective operating areas, as a public service to the schools.

Featured performers at the St. Louis presentation will be three talented young American artists: pianist Paulena Carter, soprano Norma Larsen and tenor Raymond Manton. Narrator on the simulated broadcast will be John Grover, popular radio personality of the Pacific Coast, who for many years has been the "voice" of the broadcast. In its regular broadcasts, the program includes performances by a symphony orchestra, choral groups, a dramatic cast and many other soloists and experts in various fields of music—from American jazz to Bach fugues.

Also journeying from California to make this MENC presentation under the auspices of MENC Music in American Life Commission IX (Music in Media of Mass Communications) will be the Standard School Broadcast technical and production staff, headed by Standard of California's program manager Adrian Michaelis.

As part of the simulated broadcast, a teacher and group of students will demonstrate preparation and listening techniques typical of classroom utilization of the broadcast. Cecile Creed, the program's educational consultant, will work with teachers and students in this phase of the program as advisor.

TEACHERS FOR TOMORROW has recently been released by the Fund for the Advancement of Education established by the Ford Foundation. Music educators will be interested in this exceptionally attractive publication. It contains important information bearing on what Clarence H. Faust, president of the Fund, calls "the 'tidal wave' of students which will flood our schools and colleges in the next ten to twenty years." The index lists the following chapters: We Have to Make a Break-Through . . . How Many Young People Will Be Attending School and College? . . . How Many School and College Teachers Will We Need? . . . What Are Our Chances of Getting Enough Good Teachers? . . . What Will the Consequences Be if We Fail to Solve This Problem? . . . What Can Be Done Toward Solving the Problem? . . . Sources and Methods . . . Selected Readings . . . Previous Publications.—V.L.

band directors!

Get These Outstanding Works for your Band!

By Two Prominent American Composers

Capt. Thomas F. Darcy, Jr.

Clarence E. Hurrell, Jr.

VANGUARD OF VICTORY (Darcy)

Your band will like this virile, spine-tingling march. Every instrument has an interesting part, including the horns!

Full Band 1.50

WINGS TO THE SUN (Hurrell)

A powerful new march for street or field! Solidly, yet simply, arranged for maximum response from either the large band, or those of limited instrumentation.

Full Band 1.50

AN AMERICAN OVERTURE (Darcy)

A must for your Spring concert! The distinctive arranging style and practical cross/cueing assures a brilliant performance to any band.

Full Band 6.50

Symphonic Band 9.00

ELMER, THE ELEPHANT (Hurrell)

Build interest in your bass section with this new and different novelty! Depicts a day in the life of the one and only elephant trouping with an obscure one-ring circus.

Full Band 3.50

Symphonic Band 5.00

THE MISTY MOUNTAIN (Darcy) A Legende

Truly great inspirational writing . . . composed expressly for the modern concert band.

Full Band 6.50

Symphonic Band 9.00

EL BURRITO (Darcy)

Colorful scoring and light, modern treatment illuminate this gay fantasy of Latin Americana. Although easy, it is immensely effective.

Full Band 3.50

Symphonic Band 5.00

IMPORTANT NOTICE! Somerset Music Press publications are now owned by and supplied through Carl Fischer, Inc.

CARL FISCHER, INC., 62 Cooper Square, New York 3
BOSTON • CHICAGO • DALLAS • LOS ANGELES



OUR EXCLUSIVE
**REVOLUTIONARY FABRIC FOR
CHOIR GOWNS**
THE COOLEST, LIGHTEST EVER MADE
WILL MAKE ALL OTHER ROBES LOOK
OBSOLETE LIKE YESTERYEAR'S

Crease resistant
Soil repellent
Fadeproof

OUTLASTS MOST CONVENTIONAL TYPES
OF MATERIALS, YET MODERATELY PRICED

LET US TRADE IN YOUR OLD GOWNS
for this QUINTESSENCE OF BEAUTY

WRITE FOR CATALOG, COLOR SWATCHES
AND SPECIMEN OF FINISHED GOWN.

ACADEMIC CHURCH & CHOIR GOWNS

5870 Hollywood Blvd., Hollywood 28, Calif.
Hollywood 9-6339

TO UNDERSTAND THEIR APPEAL



TAKE A LOOK
AT THEIR
VALUES

AMERICAN PREP TONE BELLS

THE BASIC TEACHING TOOL IN ELEMENTARY MUSIC CLASSES

Fascinating

20 individual
tone bars give
20 youngsters a featured part in
making melody. Keeps them
alert, makes training fun.

Authentic

Accurately pitched in normal
singing range of youngsters. Ideal
for voice as well as instrumental
training.

*Keeps
Experience*

Clearly marked sharps and flats,
black and white as in piano key-
boards, develops sound under-
standing of tone relationships.

FREE
TEACHERS' GUIDE

SIGN HERE
FOR YOUR
COPY

TARG & DINNEN, Inc.

The Wholesale Music Center

425 S. Wabash Ave., Chicago 5, Ill.

Send me FREE copy of the American
Prep Teachers' Instruction Guide. (MEJ)

NAME _____

ADDRESS _____

CITY, STATE _____

When writing to advertisers, please
mention MUSIC EDUCATORS JOURNAL.

Choir Robes

For More Impressive
Spring Concerts
For illustrations, samples
of material and complete
information, write today
for catalog C-10. For spe-
cial junior robes, write
for catalog J-10.

COLLEGIATE CAP & GOWN CO.

CHAMPAIGN, ILL. 1000 N. MARKET ST.
NEW YORK, N.Y. CHICAGO, ILL. 181 N. LAUREL ST. CHIC.
165 Fifth Ave. 778 N. LaSalle St. 1874 N. California Bldg.

The State Periodicals and the State Editors

At this time the observance of the Fiftieth Anniversary of the Music Educators National Conference is directing special attention of all educators and school patrons to the present status of music as a factor in American Life, achieved in large degree through the co-operation and missionary ardor of the music teachers themselves. The history of this continuing organized voluntary effort reflects the increasing importance of the functions of the state music educators associations during the latter part of the half century. By the same token, but perhaps not so obvious to some, must be recognized the public spokesmen for the state associations—the official state periodicals and bulletins. They have become a vital element in the communications system of the professional organization of music education during the period—less than twenty-five years—since the first MENC state affiliation was effected on an experimental basis. Today fifty federated state and territorial music educators associations blanket the nation. All but seven are represented by their own, self-produced periodicals. And most if not all of the seven issue bulletins or similar information releases for the members in their respective states—simple but effective official communiques, such as afforded the modest beginnings of nearly all the state periodicals.

+

These lines are pointedly inspired by the recent publication of a directory* of the State Music Educators Associations' periodicals—a surprising bit of current official data for the uninformed, and a useful handbook for advertisers, for the state editors themselves, and a source of information and pride to all who are concerned with the growth and success of the professional and business aspects of the organization.

In the development of the state periodicals to their present stature and number, scores of members have served their state associations. Usually the post of state editor involves other than strictly editorial responsibilities—frequently the entire job of editing, business and advertising management and production is supervised if not actually handled by the person whose name is modestly listed as editor. And thus has been born a specialized profession within the profession of music education.

+

A salute to the state editors, past and present, those music educators who, blessed with an affinity for printers' ink, a copious endowment of professional spirit, and an ample supply of midnight

*The State Music Educators Magazines, an information source for music educators and the music industry. Jointly sponsored by the MENC Council of State Editors, the Music Industry Council and the Music Educators National Conference. Gives essential information regarding publication and mechanical details of forty-one state periodicals. Secure a copy from your state editor or the MENC office, 64 East Jackson Blvd., Chicago 4, Illinois.

INTEREST AT ONCE!

VARITONE PRESENTS
ALL-STRINGS
A BASIC METHOD

for
VIOLINS • VIOLAS • CELLOS • BASSES
IN ANY COMBINATION

- UNISON TECHNIC
- UNISON PIECES
- NEW, EASY AND EFFECTIVE ENSEMBLE PIECES FROM THE VERY BEGINNING (Pizzicato)

by *George Best*

FULL SCORE (with piano acc.) \$1.00 POSTPAID
"On approval" copies available to
string educators.

VARITONE INC. 545 5th AVE. N. Y. 17, N. Y.

11 meeting
rooms
accommodating
10 to 800
persons

Heart of
the LOOP
CHICAGO

No Charge
for
Meeting
Rooms

when
sleeping
rooms
are used

300 modern
newly decorated
sleeping rooms
from \$4 single

For Reservations
Write
Samuel Leeds,
Mgr. Dir., Box 100

NEW
Hamilton Hotel
20 S. Dearborn St., Chicago



oil, have so well served their colleagues; have, in fact, helped give music education its highly respected place in the field of educational journalism. With the zest, zeal, and skill of true amateurs these state music educator-journalists have brooked no obstacles, nor been dismayed by deadlines, dilatory correspondents, authors' alterations, or the native hazards of print shops—proofreaders and press room schedules notwithstanding. To this craft is due much of the credit for the development of the lines of communication which have tied in and brought to common comprehension the relationships between the individual music educator and the organized forces of which he is a part, locally, statewide, and nationally. Herein is rooted the strength of the professional organization. C.V.B.

In the News

William B. McBride, professor of music education at Ohio State University, Columbus, has been elected head of the Music Education Department at the university. He will take the place of Joseph A. Leeder, who will retire next June.

Fay Templeton Frisch has been appointed to the newly created post of music education consultant for The Rudolph Wurlitzer Company. Mrs. Frisch was for twenty years supervisor of piano classes in the public schools of New Rochelle, N. Y., a former chairman of the MENC National Committee on Piano Instruction, author of piano teaching materials, and has conducted workshop courses in class piano instruction throughout the country. She plans to continue her work in these fields in addition to serving as information liaison between the Wurlitzer Company and the music teaching profession.

William S. Haynie has resigned his position as Mississippi state supervisor of music to become administrative music editor for Silver Burdett Company, in Morristown, N. J.

Clarence A. Foy has been elected vice-president of Theodore Presser Company, Bryn Mawr, Pa. He will continue as sales manager of the firm.

Jack H. Mahan, formerly with Carl Fischer, Inc. in Dallas, Texas, is now manager of the sheet music department of Book-Mays Music Co. in Dallas.

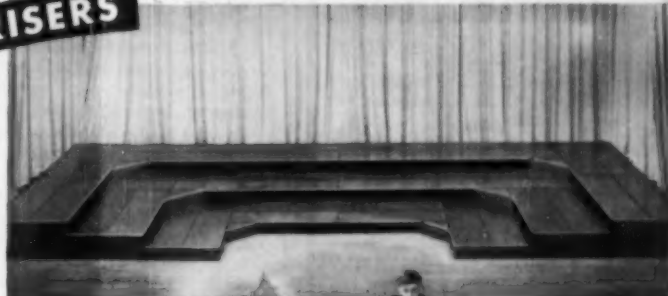
Alan Langenus has joined the sales and educational department of Mills Music, Inc., 1619 Broadway, New York 19. Mr. Langenus was formerly associated with Carl Fischer, Inc.

Amelia Vincent, who was an instrumental teacher in the Portland, Ore., Public Schools since 1945, died November 13, 1955 at her home in Eliot, Maine. The December 15 issue of the Portland Music Educator's Association's "Symphony" was dedicated to the memory of Miss Vincent.

Franklin P. Inglis, director of DePauw University bands, died December 13 during a band concert. He suffered a heart attack after conducting the first half of the program. A native of Buffalo, N. Y., Mr. Inglis first joined the DePauw faculty in 1931 as instructor in woodwinds and director of the band. From 1933-1944 he served as assistant professor of music literature and woodwinds at Murray State College, Murray, Ky. In 1944 he returned to DePauw where he was associate professor of woodwinds and band director. A former province governor of Phi Mu Alpha Sinfonia, he served on the executive committee of the organization from 1946-1952. He is survived by his wife Martha, and a son, John.

Wenger RISERS

EASY TO SET-UP • MOVE • STORE



FOR ANY SIZE BAND, ORCHESTRA or CHORUS

Custom-built to fit your band, orchestra, or chorus. Sturdy. Safe. Guaranteed. Set up fast . . . take down quickly . . . store compactly. Also combination risers and portable stages for any event or performance. New 1955-56 catalog illustrates many types of risers, portable stages, sousaphone chairs, variety shows, and other items.



Folds down smaller
than any other
riser!

STORE COMPACTLY!

Exclusive "Down the Middle" fold cuts storage space in half. Wenger risers fold into sections

ONLY 2 FEET WIDE

Wenger . . . top name in risers!

Write for FREE Catalog and low prices. FREE layout given promptly.

Wenger MUSIC EQUIPMENT CO.
RISERS — PORTABLE STAGES — SOUSAPHONE CHAIRS
12 Wenger Bldg. Owatonna, Minnesota

LUTTON MUSIC PERSONNEL SERVICE

The Clark-Brewer Teachers Agency—Music Department

IF YOU ARE AVAILABLE for a teaching position in the field of Music, let us be of service to you. We have calls for Music Teachers with degrees in all phases of Applied Music and Music Education in the Public Schools, Colleges, Universities and Conservatories.

C. A. Lutton, Manager
B. Lutton, Ass't. Mgr.

Harrison 7-1279

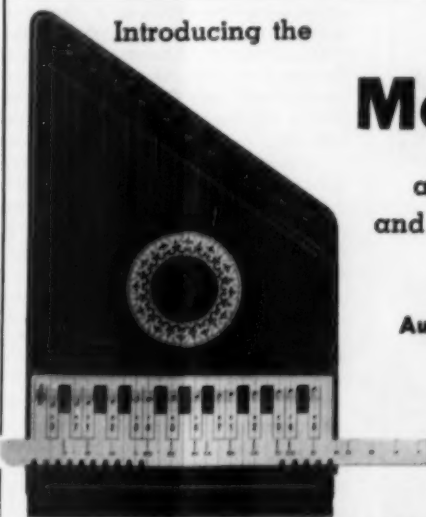
64 E. Jackson Boulevard
Chicago 4, Illinois

Introducing the

Meloharp

a chromatic Psaltery
and melody companion to
the AUTOHARP

Audio and Visual Teacher
of
Scales-Notes-Tones



A movable scale can be set in any major key

Brochure on Request

OSCAR SCHMIDT INTERNATIONAL INC.
87 FERRY ST., JERSEY CITY 7, NEW JERSEY

The new ...

Concerto for Tuba

by DR. R. VAUGHAN
WILLIAMS

The American premiere took place at Town Hall in New York City on November 7th, with William Bell—first tuba of the New York Philharmonic—as soloist, and with Thomas Scherman conducting The Little Orchestra Society.

The New York Times:

"... a peach of a concerto."

The New York Post:

"... a jolly good piece."

Original version, for solo tuba and orchestra, on rental only. Version for solo tuba and piano,

\$2.75

Our catalogue No. 71 J 002

OXFORD UNIVERSITY PRESS, Inc.
114 Fifth Avenue, New York 11

FOR SALE

Approximately 69 used band uniforms: Maroon and gold, military style. Very good condition. Will send sample on request. Write: Mrs. Guyon Adams, 136 Spring St., Tremont, Pa.



The finest Clarinet in the world is a BUFFET. It is used by more fine symphony and popular clarinetists than any other clarinet. See the BUFFET at your music dealer or write us today and be convinced that BUFFET is the one clarinet in the world for you.

CARL FISCHER
MUSICAL INSTRUMENT CO., INC.
105 East 16th Street, New York 3, N. Y.

The Book-of-the-Month Club Records

A REVIEW

By now, most educators are familiar with the well-publicized *Music Appreciation Educational Album*¹ which consists of eleven recordings of standard orchestral works along with informational and instructional analyses by Thomas Sherman. Originally created for the general public "as a form of self-education and a means of cultural enrichment," these recordings rather startlingly attracted almost 200,000 monthly subscribers within the first year of existence. Among this number were many enthusiastic and articulate music educators who felt that these recordings had a place in formal music appreciation classes. In response to their requests, *Music Appreciation Records* upon learning that schools are better geared for purchases than for subscriptions, developed this special educational packet. They were assisted in this development by many of these same subscribers who generously offered critical comment upon early versions of teaching materials. The Educational Album became available in October, 1955 and it has already been purchased by almost 1,000 schools.

The discs are mostly single twelve-inch, 33 1/3 r.p.m., high fidelity, vinylite records. They are recorded especially for *Music Appreciation Records* with outstanding artists, orchestras and conductors. In this connection, it might be noted that *Music Appreciation Records* are somewhat limited, as are all other record companies, by the fact that many outstanding artists whom they might desire are already under contract to other recording companies.

Thomas Sherman, the musical director of *Music Appreciation Records*, not only supervises the preparation of the lengthy analyses, but also conducts. He is the founder and conductor of The Little Orchestra Society of New York and has served somewhat widely as a guest conductor in the United States and Europe. Other conductors of these recordings are Norman Del Mar, Alexander Smallens, George Szell, Fritz Stiedry, Max Rudolf, Alfred Wallenstein and Herbert von Karajan.

+

The teaching guides offered with the Educational Album are prepared by Maurice C. Whitney, director of the music department, Glens Falls Public Schools, Glens Falls, New York. He is a member of the board of directors of the MENC Eastern Division, and a member of the Editorial Board of the *MUSIC EDUCATORS JOURNAL*.

The complete educational package consists, then, of eleven records in a sturdy album, a separate teaching guide for each record, a plastic "theme finder" designed to assist in finding certain sections of the analysis or performance, and 100 copies of a Glossary of Musical Terms.

¹*Music Appreciation Educational Album, Music Appreciation Records, New York: Book-of-the-Month Club, Inc., 345 Hudson St., New York 14, \$33.50. Teaching Guide for Music Appreciation Records, Maurice C. Whitney,*

For FASTER ACTION!

—oil your valves
and slides with specially-developed



Valve and Slide Oils

- ★ 100% Pure Oil
- ★ Fragrant
- ★ Non-gumming
- ★ Only 35¢

SEE YOUR DEALER



PRACTICE
Those
Difficult
Rhythms
with a
FRANZ

ELECTRIC METRONOME

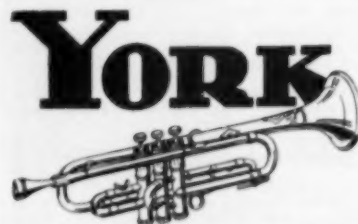
and watch the improvement

- Practice at slow tempo until perfect with metronome
- Gradually work up one tempo notch at a time to approximate speed
- Practice at speed above final performance speed
- Eliminate use of metronome and add nuances
- Watch quick improvement

Franz Electric Metronome has many guarantees and is acclaimed by musicians everywhere as the leader.

Standard Model \$18.25 — Flash Beat Model \$19.95. Write for further information to:

FRANZ MFG. CO., INC.
53 Wallace St. New Haven, Conn.



better band instruments since 1882

No finer Band Instruments are made. For design, attractive appearance, perfection of tone, tune, and intonation, YORK has no peer. Demand the finest. Get it with YORK. Ask for YORK at your music dealer today, or write to:

CARL FISCHER
MUSICAL INSTRUMENT CO., INC.
105 East 16th Street, New York 3, N. Y.

INSTRUMENTS OF QUALITY
BY ONE FAMILY
FOR FOUR GENERATIONS

Story & Clark PIANOS

USED IN HUNDREDS OF
SCHOOLS, COLLEGES
AND CONSERVATORIES



LOOK FOR THE HALLMARK
ON EACH BOW!



ALBERT NÜRNBERGER MODEL BOWS FOR VIOLIN • VIOLA CELLO • BASS

The ultimate in quality. Each bow straight, flawlessly finished, carefully haired. See your dealer or write for free 12-page catalog.

The Hallmarks Tell You

Stick is Brazilianwood.
Frog is German
silver lined and
mounted.

N) > ○ ○ →

Stick is Pernambuco.
Frog is German
silver lined and
mounted.

N) > ○ ○ ○ →

Stick is Pernambuco.
Frog is pure silver
lined and mounted.

N) > ○ ○ ○ ○ →

For Literature:

"NURNBERGER MODEL BOWS"
Room 920—515 Madison Avenue
New York 22, N. Y.

The teaching guide is expertly done. It is obvious that Mr. Whitney is a professional educator of high caliber. Though his recommended bibliography for classroom reference and supplementary reading is a bit limited at times, his approach is essentially thorough and insightful. The charts for forms are simple and helpful. Single-lined themes are reproduced with an indication of the instruments playing those themes and the place of those themes in the structure.

It is particularly pleasing to notice the care taken to help the student handle the terminology in the analyses and discussions. Not only are the musical terms listed and defined, but certain non-musical works of more general meaning are also defined. In a recent survey of over 700 music appreciation students at twelve colleges, the matter of terminology clarification turned out to be one of their most urgent requests, and it is therefore gratifying to see this done so well in this important series.

The choice of musical selections is good because not only are they outstanding works which are interesting and important in their own right, but because they are works which particularly illustrate the formal and stylistic concepts being taught. The compositions include: Beethoven's *Fifth Symphony*, "Leonore No. 3," "Egmont"; Mendelssohn's "Violin Concerto"; Schuman's "Piano Concerto"; Wagner's *Tannhauser* and *Die Meistersinger*; Bach's "Suite No. 3"; Haydn's *Symphony 102*; Tchaikowsky's *Fifth Symphony*; Strauss' "Till"; Britten's "Young People's Guide to the Orchestra"; Prokofiev's *Classical Symphony*.

The instructional material in the recorded analyses and in the teaching guide goes beyond the actual music in the records and tries to place that music in a broader music appreciation learning spectrum. In the case of the Bach "Suite No. 3," for instance, a particular effort is made to explain the general characteristics of baroque music. Elements such as its polyphony, homophony, ornamentation, solo-tutti alternation, etc. are well illustrated by brief orchestral examples and are rather carefully and fondly discussed. Other baroque and Bach matters are brought in, such as dance forms, bel canto, the Italian, French and German styles of the period, the brilliant instrumental style, ostinato rhythm, and contributions of other baroque composers.

Occasionally, in all this fast-moving presentation, the student is apt to find himself more than challenged to the hilt, but the presumption is, I suppose, that with repeated hearings this material will be absorbed.

A particular improvement upon traditional music appreciation teaching technique is the use of the full orchestra rather than the piano for the isolation and explanation of certain musical examples. This, by the way, reminds us how poverty stricken we music educators have been all these years. To be sure, the piano is better than nothing. But the orchestra makes its points far more effectively.

Because teaching music appreciation involves, in the last analysis, an attempt to make a representation for "beauty," and because "beauty" is itself such an

GUIDING JUNIOR HIGH SCHOOL PUPILS IN MUSIC EXPERIENCES

by FRANCES M. ANDREWS,
Pennsylvania State University,
and JOSEPH A. LEEDER,
Ohio State University

This text combines a knowledge of music with a presentation of the psychology of adolescence and gives practical techniques for making music a constructive outlet for restless, energetic pupils. Features include: how to evaluate music . . . how to pick material for different groups . . . how to use visual and audio aids . . . how to interest parents. Adoptions include: Columbia, Indiana, Temple, Syracuse, Baylor, etc.

372 pages • 6 1/2" x 9 1/2" • Published, 1953

PIANO FOR THE CLASSROOM TEACHER

by ROBERT L. PACE, Columbia
University

This brand-new text helps students develop basic piano skills quickly and easily—and then apply them to a wide repertoire. A unique approach with folk song aids sight reading in any key. The folk songs and subsequent tunes have all been carefully selected for ultimate classroom use as well as immediate training in techniques.

approx. 128 pages • 6" x 9" • Published
January, 1956

Prentice-Hall, Inc.

When writing to advertisers, please
mention MUSIC EDUCATORS JOURNAL.



Distinctive CHOIR ROBES PULPIT ROBES— ALTAR HANGINGS

Finest Quality At Low Cost

We prepay transportation on
orders of 12 or more gowns.

Write for catalog, samples,
quotations.

IRELAND NEEDLECRAFT
822 E. Colorado St.
GLENDALE, CALIF.



PARADE DRUMS AND TYMPANI



**ARE BACK IN
PRODUCTION!**

**SEE YOUR LEEDY
DEALER TODAY**

SEND FOR FREE CATALOGUE

PLEASE MAIL ME LATEST BANDMASTER CATALOG

Name _____

Address _____

City _____ Zone _____ State _____

Mail to: LEEDY DRUM CO.
2249 Wayne Ave. • Chicago 14, Ill.

LEEDY DRUM CO.
SUPERIOR DRUMS SINCE 1894

When writing to advertisers, please
mention *MUSIC EDUCATORS JOURNAL*.

DON'T PLAY WITH FIRE

Candlelight services, Pageants, use
STRAYLINE'S SAFETY CANDLE
BATTERY OPERATED. WHITE PLASTIC

Pipe lighted prism cut plastic flame. Color
disc for colored lights. Used by some of
the largest Colleges,
Schools, Churches,
Choirs. Complete with
batteries \$15.00 Ds. 8".
\$10.00 Ds. 12".
Plus postage. Sample
\$1.50.

**Strayline
Products Co.**
Dept. "B"
Dobbs Ferry, N. Y.



evanescent and personal discovery so
vitaly interlinked with individual human
feeling, there will probably always be a
sense of incompleteness about any teach-
ing method which falls short of bringing
that human feeling into the realm of vital
aesthetic experience. Too frequently our
methods are intellectual. The hope is
that such intellectual activity will nourish
feelingful activity and make it more likely
and more meaningful. Perhaps it will.
Perhaps it will not. Proof seems lacking.
Santayana suggests that "if the inquiry is
kept close to the facts of feeling, we may
hope that the resulting theory may have
a clarifying effect on the experience on
which it is based. That is, after all, the
use of theory."

It is for this reason that one must view
educational tools of this nature with a
certain diffidence. It is to the credit of
the *Music Appreciation Records* people
that they seem to sense this too. They
admit to "certain inherent limitations" to
music appreciation instruction, and sug-
gest that their subscribers also admit to
them. In their excellent outline of prin-
ciples entitled "Music Appreciation Itself
Analyzed" (which every music educator
ought to send for, read, think about, and
apply) they indicate that their immediate
goal is informational and intellectual
rather than "sensuous, aesthetic and emo-
tional." Nevertheless, they hope the two
responses will join together for a greater
and deeper response.

There is no doubt that the *Music Ap-
preciation Records* have made available an
expensive and valuable educational tool.
Its value ultimately lies in how it will be
used—or misused. Because music listen-
ing is so personal and so importantly
emotional, it must be taught with an
adroit sensitivity for the people involved
and their emotional involvement.

One of the interesting values of the
Music Appreciation Records is the cul-
tural corroboration given to music ap-
preciation, and therefore to music education,
by the broad and ambitious program of
promotion and distribution of these re-
cords throughout the country. Somehow,
especially through the wide acceptance of
these records, there must be a tacit indi-
cation to students, and a consequent en-
couragement to music educators, that
seems to say something like this: "Classi-
cal music is accepted. It is part of the
culture. It is okay."

For this alone, we are deeply indebted
to *Music Appreciation Records*. For their
high standards of performance and
scholarship, we are also pleased. It re-
mains now for music educators to apply
a similar high standard of know-how in
the interpretation and usage of these ma-
terials as tools of instruction.

—MEYER M. CAHN, director of instru-
mental music, City College of San Fran-
cisco, San Francisco, California.

NEBRASKA Music Educators Associa-
tion officers for 1956 elected at the
NMEA annual meeting are: President—
Russell Cummings, Norfolk High School,
Norfolk; vice-president—Dean Killion,
1800 Crestline Drive, Lincoln 6; secre-
tary-treasurer—Louis A. Burkel, 511 N.
Ninth St., Beatrice; choral affairs—Lu-
cille V. Reilly, High School, Beatrice;
band affairs—Duane Schulz, 418 S. 15th
St., Nebraska City; orchestra affairs—
Lyle Welch, 3727 Apple St., Lincoln 3.

Efficient Economical—Attractive NORREN STEEL MUSIC FILES

for churches,
schools, teachers,
homes

**Only
NORREN
gives you**

- ★ complete protection for your music investment
- ★ 50% more filing capacity
- ★ all-steel, double-wall construction
- ★ removable, smooth-sliding trays
- ★ ease of cataloging & identification
- ★ choice of Ham-
mertone grey,
green or brown



Pat. Pend.

There's nothing like NORREN
for filing music — octavo,
band, orchestra or soloist!

Write for catalog today

DEALER INQUIRIES INVITED

NORREN MFG. CO.

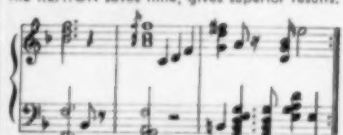
The Norren Line of Files

2220 E. Foothill Blvd., Pasadena 8, California

NOW — BETTER THAN EVER KEATON MUSIC TYPEWRITER

Faster — Stronger — Improved Type

Music writers and printers—to speed and ease
your tasks—a machine designed solely to type
precise music notation swiftly and cheaply.
The KEATON saves time, gives superior results.



(Notes 1/2 actual
size)



KEATON MUSIC TYPEWRITER CO.
461 Market St., San Francisco 5, Calif.

GOWNS

• Pulpit and Choir •
**Headquarters for
RELIGIOUS SUPPLIES**

Church Furniture • Stoles
Embroideries • Vestments
Hangings • Communion
Sets • Altar Brass Goods

CATALOG ON REQUEST

National

CHURCH GOODS
SUPPLY COMPANY

4110 E. BROWN STREET, WHEELING, MD. 20690

Worth Looking Into

"YOUR CHILD IS MUSICAL" by Sigmund Spaeth, recently published by H. & A. Selmer, Inc., Elkhart, Ind., is prepared particularly for parents of children in the six-to-twelve-year age group. The booklet gives answers to such questions as: Does my child have what it takes to learn a musical instrument? I am not musically talented, how can my child be? If my child is interested in learning to play an instrument, which one should it be? Band and orchestra directors and music teachers in the schools may obtain copies of the booklet without charge by writing direct to Selmer.

FILM MAKERS SHOP WORDS. Over 400 terms used in the production of 16 mm. non-theatrical motion pictures are defined in the Summer, 1955, issue of the University Film Producers Association's Journal. Terms range from aberration to zoom lens through definitions of such words as baby, bloop, dead, flutter, pacing, scrim, tail, wild, and wow. The rapidly increasing number of people involved in 16 mm. film production makes it mandatory to adopt a uniform vocabulary in inter-communication if misunderstandings are to be avoided. This list was prepared primarily for members of the U.F.P.A. but, nevertheless, will be of value to all who come in contact with 16 mm. films whether in production or exhibition. 50 cents per copy; 40 cents in lots of 50. Send orders to U.F.P.A. Television Center, University of Iowa, Iowa City.

BRILHART. A new three-color, sixteen-page folder, picturing and describing the full line of Brillhart mouthpieces, cane reeds, caps, ligatures and neck straps, is available from the Brillhart Musical Instrument Corporation, Carlsbad, Calif.

CHOIR ROBE FOR CHILDREN. A new choir robe for children and juniors called "The Junior Symphony" is announced by Collegiate Cap and Gown Company, Champaign, Ill. It is available in a wide range of materials and colors. Upon request the company will send a complete style catalog including actual material samples.

AMPEX SERVICE REPRESENTATIVES will be available for Ampex audio equipment owners through the company's program to establish a nationwide network of authorized service representatives to adjust and repair Ampex sound equipment at no charge during the warranty period and at competitive rates after the warranty has expired. Appointed representatives to date: Electronic Engineers, Inc., 5615 West Division St., Chicago, Ill.; Manufacturer's Electronic Service, 6274 De Longpre Ave., Hollywood, Calif., and Robert Dollar Company, 50 Drumm St., San Francisco.

SELMER PORTA DESK. widely used band front, is available in a new model that "combines smart modern styling with remarkable compactness and durability." The new model is constructed entirely of metal, finished in dull black with a white enamel front panel that is surfaced for easy application of designs or initials in poster paint, etc. The Porta Desk folds flat to a thickness of less than one and one-half inch and packs in cartons of four for easy carrying. For additional details write Selmer, Elkhart, Indiana.

NEW SLIDE GREASE. The G. Leblanc Corporation, Kenosha, Wis., is now marketing a slide grease called "Slid-Eze." This lubricant has been used for a long while on the tuning and valve slides of all brasswinds assembled at the Leblanc factory. It is used for reed instrument corks. Only recently was it decided to make the product available for students and performers through the music stores.



THE WORLD'S FINEST



13 hand-tuned special bronze reeds precision-tuned to A-440—full chromatic scale. Heavily nickel-plated cover—embossed notations top and bottom for easy selection of pitch note desired. Patented tone chambers. A sanitary all-blow circular pitch pipe—embodying the most exacting requirements of director, teacher, student and professional musician.

• ASK YOUR DEALER OR JOBBER FOR WM. KRATT CATALOG No. 53 •

MADE IN AMERICA BY

WM. KRATT CO. UNION, N. J.



Florian Za Bach

USES...

PIRASTRO WONDERTONE
STRINGS
Exclusively!

SCHERL & ROTH Inc. • Cleveland, Ohio

MILLS ACQUIRES AFFILIATED MUSICIANS, INC. CATALOG. The newly acquired catalog includes compositions for orchestra, string orchestra, chorus, chamber orchestra, organ and piano, instrumental solos, and song folios. For further information write: Mills Music, Inc., 1619 Broadway, New York 19.

CUNDY-BETTONEY BOOKLET, "MUSIC IS FUN." Designed and written for the pre-beginner and his parents by Walter E. Cochrane, coordinator of instrumental music for the Alexandria, Va., City Schools, the booklet presents the benefits of music and advice on choosing an instrument. Included in the contents are Questions and Answers, A Note to Parents, and a Beginner's Instrument Selection Chart. Copies are available free of charge from the Cundy-Bettoney Co., Inc., Hyde Park, Boston 36.

NEW LEEDY CATALOG. The Leedy Drum Company, 2249 North Wayne Ave., Chicago, announces the publication of a new catalog which includes a complete line of drums, tympani, and drum accessories. The catalog has been distributed to all Leedy dealers.



CHOIR ROBES Write for Style Catalog and Fabric Selector with miniature cut-out showing how each fabric and color appears as a finished Robe.

Request Choral Robe Catalog SR15

E. R. MOORE CO.

368 Norman Ave. • Brooklyn 22, N.Y.
932 Dakin St. • Chicago 13, Ill.
1908 Beverly Blvd. • Los Angeles 57, Calif.

Roth AN HONEST VIOLIN
SOLD AT AN
HONEST PRICE

All
Instruments
Certified
Guaranteed to meet MENC
Construction and
Adjustment
Specifications

Write for
Free copies of
ROTH STRING CATALOG
and Educational
material

SCHERL and ROTH, INC. 1729 SUPERIOR AVE.
CLEVELAND 14, OHIO

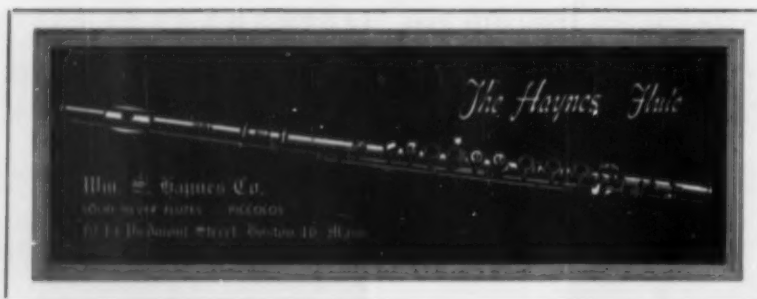
THE JULLIARD REVIEW, published by the Juilliard School of Music, is now in its second year. The Review, which is edited by Edwin Franko Goldman, presents a wide range of articles on music and the other arts, with special reference to the contemporary scene. Contributors to the magazine have included Jacques Barzun, Henry Grant, Walter Hendl, Sergius Kagen, Jose Limon, Jacques de Menascé, Jean Morel, Bernard Stambler, Nathan Broder, Henry Cowell and many others. The periodical provides a valuable contribution to the scholarly literature of the music field. Three issues are published during the year and the subscription price is \$1.00. Single copies at fifty cents each are available at selected book and music stores, or from The Juilliard Review, 120 Claremont Ave., New York 27.

MUSIC BUILDING NEARS COMPLETION. At Michigan State University (East Lansing) a two-story addition to the music building will be completed in June. The new wing will bring the university's music facilities under one roof while expanding the number of classrooms, studios, offices and practice rooms. The latter will be equipped with audio-visual conduits. The choral room and two of the classrooms will be equipped with built-in wiring and facilities for black-and-white and color telecasting. For special telecasts in one of the three TV-equipped rooms, a television station's remote facilities can be plugged in at the rear of the building, while cameras and other equipment can be plugged into special outlets within any of the three rooms.

VIRGINIA MEA HANDBOOK. The Virginia Music Educators Association is to be congratulated on the interesting and attractive handbook prepared for its members. The contents include information on the set-up of VMEA and interest groups within the organization; purposes and rules for the district festivals as well as the all-state band, string orchestra, and chorus; information about the Virginia Music Camp; sources of information and assistance to music educators; certification and certificate renewal requirements; appendix which includes the VMEA constitution and by-laws, map of the districts, festival rules and regulations, officers and committee chairmen. VMEA officers: President Sidney Berg, Maury High School, Norfolk; James H. Godfrey, Pulaski High School, Pulaski; Luoy Krumwiede, Saltville High School, Saltville.



ADD REMINISCENCES. From the MENC Western Division convention at Berkeley, 1955: (Standing, left to right) George F. Barr, immediate past-president of the Western Division; Robert A. Choate, National president. Seated with Lilla Belle Pitts (left), chairman of the MENC Golden Anniversary Commission, is Eunice Skinner, director of music education in Berkeley.



Music in American Education
(Music Education Source Book No. 2)
Price, Postpaid
\$4.75
Music Educators National Conference
64 East Jackson Blvd., Chicago 4

Music Buildings, Rooms and Equipment
Price, Postpaid
\$4.50
Music Educators National Conference
64 East Jackson Blvd., Chicago 4



Music Educators National Conference

INAUGURATING THE
FIFTIETH ANNIVERSARY OBSERVANCE OF THE ORGANIZATION



St. Louis—April 13-18

State Presidents Assembly April 11-12

INSPIRATION AND EDUCATION

"Music in American Life," theme of the convention, will keynote the rich program of lectures, discussions, demonstrations, workshops, clinics. All phases of music education and of music in community life will be given attention.

Convention speakers will include Howard Wilson, Secretary, Educational Policies Commission, National Education Association; Charles Seipman, Director, Department of Communications, New York University; Howard Hanson, Director, Eastman School of Music, Rochester, New York; Robert A. Choate, President, Music Educators National Conference, Boston, Massachusetts; William Schuman, President, Juilliard School of Music, New York; Ralph Steetle, Executive Director, Joint Committee on Educational Television; Egon Kraus, Secretary-General, International Society for Music Education, Cologne, Germany.

Workshops, demonstrations, clinics — elementary, junior and senior high school — will be sponsored by Music in American Life commissions and committees, many of them in cooperation with NIMAC. Leaders will be specialists in the various levels of music education and the various areas of instrumental and vocal music.

A NATIONAL FESTIVAL

Gala Festival Concert by MENC Golden Anniversary Orchestra, Chorus and Band, whose members are boys and girls from the schools of every state and the District of Columbia—April 16 (evening).

"Music in American Life" presented by St. Louis Schools—April 17 (evening).

Presentation of the Wagner Opera "Parsifal" by Indiana University — April 15 (evening).

Missouri All-State Orchestra — April 14 (afternoon).

Concert by Wichita Symphony Orchestra and the University of Wichita Chorus — April 13 (evening).

Concert by Schools of the Archdiocese of St. Louis — April 15 (afternoon).

Concert by St. Louis Elementary School Chorus — April 14 (afternoon).

Concert by Lutheran Parochial Schools of St. Louis — April 15 (afternoon).

St. Louis County Festival presented by St. Louis County Schools — April 18 (afternoon).

Barber Shop Quartet Session, featuring Schmitt Brothers, 1951 Barber Shop Quartet Champions — April 14 (morning).

Concert Hours and General Sessions from April 13-18 will include performances by:

University of Illinois Summer Youth Junior Band; Eastman String Quartet, Rochester, New York; University of California Band, Los Angeles; Modern Choir, University of Colorado, Boulder; Collinsville, Illinois, High School Band; University of Colorado Band, Boulder; Anderson, Indiana, High School Choir; Atlanta, Georgia, Murphy High School Band; Brainerd, Minnesota, High School Choir; Elkhart, Indiana, Northside Junior High School Band; Greensboro, North Carolina, High School Orchestra; State University of Iowa Band, Iowa City; Lawrence, Kansas, High School Choir; Midland, Michigan, High School Orchestra; University of New Mexico Band, Albuquerque; Northwestern University Brass Ensemble, Evanston, Illinois; Oklahoma Agricultural and Mechanical College Glee Club, Stillwater; Oberlin College Symphony Orchestra, Oberlin, Ohio; Ponca City, Oklahoma, High School Mixed Chorus; San Benito, Texas, High School Choir; Tulsa, Oklahoma, Boys Choir; University of Wisconsin Choir, Madison; Washington University Orchestra, St. Louis; Bellringers, Atchison, Kansas, Public Schools; Rock Island, Illinois, Barber Shop Chorus; Southwest High School Vocal Ensemble, St. Louis; Select Brass Choir from St. Louis County High Schools; Indiana University Brass Choir, Bloomington, Indiana; St. Louis Symphony Woodwind Quintet; Oberlin College Quintet, Oberlin, Ohio; Washington University Quintet, St. Louis; Raymond, Kansas, Public School Orchestra; Knoxville, Illinois, Public School Orchestra; Clearwater, Florida, High School Madrigal Singers; The Symphonic Choir, Marshall College, Huntington, West Virginia; James Ford Rhodes High School Ensemble, Cleveland, Ohio; Lincoln High School Band, Vincennes, Indiana; Ponca City, Oklahoma, H.S. Band.

SPECIAL FEATURES

Music Industry Council Exposition will include an array of books, music, musical instruments which will be of great interest not only to teachers but to everyone interested in the cultural life of our country.

Historical Exhibit. A feature of the Golden Anniversary Center, sponsored by MENC and associated organizations with cooperation of some twenty other national organizations.

Standard School Broadcast, sponsored by the Standard Oil Company of California, will be a feature of the April 16 (afternoon) program.

The Wide, Wide World, NBC television show, on Sunday, April 15, will be dedicated to music, and part of the program will originate at the MENC convention in St. Louis.

The Golden Anniversary will give special zest and flavor to traditional MENC convention events — the Conference breakfast, the lobby sings, the reunions and other similar functions planned by many groups. The student members will have something special — as will all members on the occasion of the Golden Anniversary party given by the exhibitors.

STUDY ABROAD, compiled by UNESCO. [New York: Columbia University Press.] 706 pp. \$2.00.

This is an international handbook of fellowships, scholarships, and educational exchange. The listings are in English, French, and Spanish. The fellowships and scholarships listed are arranged in the following order: (1) The fellowship programs of the United States and specialized agencies; other international organizations. (2) Fellowship programs sponsored by governments and national institutions and organizations. The countries and territories concerned are arranged in alphabetical order. Non-self-governing and trust territories follow the countries responsible for their administration. The list for each country or territory begins with governmental offers, followed in alphabetical order by those of national institutions or organizations. The only exception is in the United States where a further section follows, specially devoted to the universities and colleges offering awards for nationals of other countries to study in the United States.

HOW OPERA GREW, by Ethel Peyser and Marion Bauer. [New York: G. P. Putnam's Sons.] 495 pp. Index, bibliography. \$6.00.

The authors undertake to explain in clear and simple terms how opera grew through the ages from its prenatal period in Greece (800 B.C.) to Stravinsky's "The Rake's Progress" (1951) and Menotti's "The Saint of Bleeker Street" (1955). The book discusses libretti, the art of song, scenery, ballets, the overture, and the development of the orchestra used in opera. This work is designed to give the layman or student the information necessary for the understanding and enjoyment of opera.

WHAT HAPPENS IN SINGING, A Short Manual of Vocal Mechanics and Technique, by Gerard Mackworth-Young. [New York: Pitman Publishing Corporation.] 125 pp. Illustrated, appendix, index, bibliography. \$3.75.

The author is a former scholar of Eton and Kings College and was well known as a musician and singer prior to his retirement to devote his time principally to music and musicology. In his book he describes the anatomy, acoustics, and phonetics of singing. He describes the facts that underlie the singer's sensations on the one hand and the principles of orthodox teaching on the other. His primary concern is not with theories of voice production and voice training, but to show what actually happens in singing.

ERNEST CHAUSSON, by Jean-Pierre Barrieclli and Leo Weinstein. [Norman, Okla.: University of Oklahoma Press.] 240 pp. Index, bibliography, illustrated. \$4.00.

This account of Chausson's life, presented on the hundredth anniversary of his birth, provides an aid in the understanding of his music (fully analyzed separately). It also gives a close-up view of those artists responsible for making their era one of the most far-reaching and exciting in French intellectual history.

SCHOLARSHIPS, FELLOWSHIPS AND LOANS, Vol. III, by S. Norman Feingold. [Cambridge, Mass.: Bellman Publishing Company.] 471 pp. Master index for all three volumes. Vol. III \$10.00. All three volumes \$20.00.

Mr. Feingold, director of a community counseling and placement agency and a college teacher, and author of six books in the field of guidance is regarded as an authority in the United States on student aid. Two previous volumes have been published. Volume III contains complete information on more than 8,000 scholarships, fellowships, loans and grants-in-aid that award more than \$10,000,000 annually. All information in Volume III is new.



AARON COPLAND, His Work and Contribution to American Music, by Julia Smith. [New York: E. P. Dutton & Co., Inc.] 336 pp. Illustrated, list of musical works, recordings, chronological list of critical works, index. \$5.00.

In this book the author has combined biographical information with a study of Copland's music and writings to form a study of the composer's place in contemporary music. The chapters cover his early background, years of study, and the three periods of his style—first, French-jazz; second, abstract; third, American Folk-song. The last chapter deals with Copland's critical works and influence; and an addendum on "Pointillism" Applied to Music, along with appendices giving a list of musical works and addresses of publishers, list of recordings, and list of critical works.

AN INTRODUCTION TO MUSIC AND ART IN THE WESTERN WORLD, by Milo Wold and Edmund Cykler. [Dubuque, Iowa: Wm. C. Brown Company.] 343 pp. Appendix, index. \$3.75.

According to the authors this book is designed to correlate music and art with history, and to provide the non-professional reader with a useful understanding of the meaning of the arts. Specifically, it has three basic aims: (1) to develop a breadth of understanding and appreciation of the cultural patterns of the western world; (2) to develop an insight into actual works of music and art; (3) to develop a technique of general critical analysis by which the student can arrive at his own evaluation and judgment of works of art. The book is in no sense a history of music, nor a history of the fine arts. Its aim is merely to introduce the student to the various kinds and periods of art with the hope that he will be encouraged to seek more of the aesthetic experiences which await his participation. Selected examples have been chosen for illustrations in order that the student may become thoroughly familiar with representative works of music and art. The authors suggest that the illustrations in the book be supplemented by inexpensive prints available from the University Prints, Cambridge, Mass.

GOING TO THE OPERA, by Lionel Salt-er. [New York: Philosophical Library.] 160 pp., illustrated, index. \$2.75.

An account of the building of an opera from the moment the idea enters the composer's mind to the time the curtain rises on the finished production. The value of this book, the author intends, is in its stimulating the readers to want to see and hear an operatic performance; to feel that the opera will be as exciting as a play or the cinema; that they have been let into the secrets of its production, and that they will be able to understand the relation of music, story and action.

THE COMPOSER AND HIS ART, by Gordon Jacob. [New York: Oxford University Press.] 121 pp. \$1.40.

The aim of the author, who has been active both as a composer and teacher for many years, is to stimulate the interest of musical people in the creative side of the art. Mr. Jacob points out some of the difficulties which confront the creative musician and tries to show how his mind may work in dealing with them. It is also suggested that the book may be of help to players and singers whose ability to interpret the music they study can be heightened by some knowledge of the composer's craft.

MUSIC BEFORE THE CLASSIC ERA, An Introductory Guide, by Robert Stevenson. [New York: St. Martin's Press, Incorporated.] 181 pp., index. \$4.50.

The author tells the story of music from its beginnings to the death of J. S. Bach. The book is written for the student or general reader who wishes to know basic facts. The opening chapter deals with music of Biblical times and Greek and Roman antiquity. Subsequent chapters carry the thread of musical history through the plainsong and earliest polyphonic phases into the music of Burgundian and Flemish masters. There is a chapter on sacred vocal polyphony during the Renaissance, and one dealing with secular music of the same period. English music is accorded its due place in the overall pattern.

TALKS WITH GREAT COMPOSERS, by Arthur M. Abell. [New York: Philosophical Library.] 167 pp. Illustrated. \$2.75.

This book reveals the intellectual, psychic and spiritual experiences of Brahms, Puccini, Strauss, Humperdinck, Bruch and Grieg while creating their masterpieces. These disclosures were made during the years 1890-1914 to the author, who was a close personal friend of the composers. In the discussion with Brahms, which occurred in the late fall of 1896, the author secured the services of an expert bi-lingual stenographer who made a verbatim record of the three-hour conversation. Mr. Abell states, "This was not the case with the other five composers but they were all so interested in the subject that they allowed me ample time to make notes concerning their mental and spiritual processes, hence their remarks are also preserved, word for word, in my English translation." The book has not been published before this time because of Brahms' request that his disclosures not be published until fifty years after his death.

YEHUDI MENUHIN, The Story of the Man and the Musician, by Robert Magidoff. [New York: Doubleday & Company, Inc.] 319 pp. Index, illustrated, list of Recordings. \$4.50.

When the author was a young man Yehudi Menuhin was being universally heralded as the greatest child prodigy since Mozart. It was many years later in Moscow that Robert Magidoff, serving as a correspondent for the National Broadcasting Company, met Menuhin for the first time. Five years later, when they met again in London, Magidoff mentioned he would like to make Menuhin the subject of a book. Menuhin said, "Why don't you?" So Magidoff did, and a creditable job it turned out to be in the achievement of the author's purpose which was to bring the real Yehudi Menuhin and the legendary one into alignment.

THE NEW COMPLETE STORIES OF THE GREAT OPERAS, by Milton Cross. [New York: Doubleday and Company.] 688 pp. Selected reading guide, index. \$3.95.

This is a revision of "Complete Stories of the Great Operas." In the eight years since the original volume was published there has been a steady expansion of operatic repertoire—operas by twentieth-century composers have won new audiences, works have been written to meet the specialized demands of television performance, older classics have enjoyed successful revivals, and in another category are contemporary works that blend classic forms with a modern approach. In the present volume, ten operas considered representative of current repertoire have been added. Mr. Cross, referred to as dean of radio announcers, has acted as official master of ceremonies for the Metropolitan Opera Company broadcasts since 1935, and is a veteran musical commentator for the American Broadcasting Company.

Armstrong! THE NAME TO REMEMBER IN *FLUTES AND PICCOLOS*



Intrinsic Excellence

Painstaking craftsmen, exercising unparalleled experience, are the key to the finer musical and mechanical qualities of Armstrong flutes and piccolos.

W. T. ARMSTRONG COMPANY • ELKHART, INDIANA



Have you subscribed to the Journal of Research in Music Education?

Vol. III, No. 2, Fall 1955

A Study of Community Attitudes Toward Music Education in the Public Schools of Selected Communities in Missouri By CLIFTON A. BURMEISTER

Toward Cultural Definition

By GEORGE FREDERICK MCKAY

The Total Work-Load of High School Music Teachers in Michigan By OLAF W. STEG

Leadership in Orchestral Conducting

By WARD WOODBURY

Training of Secondary School Music Teachers in Western Colleges and Universities

By WILBUR J. PETERSON

Music in the Medieval Universities

By NAN COOKE CARPENTER

Reviews of Significant Recent Publications

Edited by THEODORE F. NORMANN

Single Copy \$3.00. Two issues each year (Spring and Fall). Subscription: One year (two issues) \$3.75; two years (four issues) \$6.75. All issues Vols. I, II, III are available except Vol. I, No. 2 Fall 1953. Information regarding prices on request.

MENC, 64 East Jackson Blvd.

CHICAGO 4, ILLINOIS

NEW

SCHOOL MODELS BY

KAY



**TWICE
AS
EASY TO
PLAY!**

LIGHTER IN WEIGHT
MORE RESPONSIVE
SHORTER BOWING
RADIUS
STRINGS CLOSER
TO FINGERBOARD

Working closely with members of the MENC string committee, Kay designers have developed a series of school aligned Kay cello and basses.

Hundreds of educators have adopted these new Kay instruments, and report that they have gone a long way toward attracting students as well as speeding progress.

School aligned Kays are available for Grade School, Junior High and High School age groups... three cello sizes; two bass sizes. See your dealer or

**WRITE TODAY FOR
FULL PARTICULARS**

Kay Musical Instrument Co., 1640 Walnut St., Chicago

Music Educators Journal

Volume 42, No. 4

February-March, 1956

In This Issue

Bulletin Board.....	2, 80
Advertisers Index.....	21
The Golden Anniversary Observance. <i>Lilla Belle Pitts</i>	23
Music for Everyone. <i>Francis H. Horn</i>	27
Vignettes of Music Education History. <i>Charles L. Gary</i>	29
A Classroom Teacher Experiments with Music Correlation. <i>Mildred K. Bickel</i>	30
A Look at Music Education & America's Juke Box Culture. <i>Arlan R. Coolidge</i>	37
Collegiate Newsletter.....	42
Charles M. Dennis, Music Educator. <i>Meyer M. Cabn</i>	48
The Case of Class Instruction in Instrumental Music. As the Author Judged the Case in 1921. <i>Will Earhart</i>	50
The State of Music Education. <i>A. Verne Wilson</i>	58
The MENC and World Peace. <i>Joseph E. Maddy</i>	60
Research Studies in Music Education. Reported by <i>William S. Larson</i>	62
<i>The Round Table</i>	
Evaluating a Music Program. <i>Catherine McHugh</i>	64
Making Music Enjoyable for the Junior High Boy. <i>Bruce Bray</i>	68
National High School Orchestra Reunion. <i>Joseph E. Maddy</i>	70
This Veteran Member Gets Around.....	71
Reunion of Friends of Concord. <i>Helen Schwin</i>	71
Audio-Visual Committee Wants Help.....	72
Standard School Broadcast at St. Louis Convention.....	73
The State Periodicals and the State Editors. <i>C.V.B.</i>	74
In the News.....	75
The Book-of-the Month Club Records. <i>Meyer M. Cabn</i>	76
Worth Looking Into.....	79
MENC Convention, St. Louis, April 13-18, 1956.....	81
For Hotel information and reservation form see page 61	
New Books.....	82



THE MUSIC EDUCATORS NATIONAL CONFERENCE, a Department of the National Education Association of the United States, is a voluntary non-profit organization representing all phases of music education in the schools, colleges, universities, teacher-training institutions. Membership open to any person actively interested in music education.

Headquarters and Publication Office: 64 East Jackson Blvd., Chicago 4, Ill.
Washington Office: National Education Ass'n. Bldg., 1201 16th St., N.W., Washington 6, D.C.
Vanett Lawler, Executive Secretary. C. V. Buttelman, Executive Secretary Emeritus.

THE MUSIC EDUCATORS JOURNAL, national official magazine of the MENC, is issued six times a year (September-October, November-December, January, February-March, April-May, June-July).

Subscription: \$2.00 per year; Canada \$2.50; Foreign \$2.75; Single copies 40c.
Publication and Editorial Office: 64 East Jackson Blvd., Chicago 4, Ill.

Editorial Board: Karl D. Ernst (chairman), E. Lawrence Barr, Earl E. Beach, John W. Beattie, Allen P. Britton, Lester S. Bucher, Frank L. D'Andrea, Charles M. Dennis, Will Earhart, William E. Fisher, Hazel N. Morgan, Theodore F. Normann, J. Clark Rhodes, E. J. Schultz, Arnold Walter, Adolph P. White, Maurice C. Whitney, Vanett Lawler, C. V. Buttelman.

*never before
such a Magnificent tape recorder*

... moderately priced



THE NEW

Citation

by MAGNECORD ...the choice of professionals

The Citation, finest portable tape recorder in the moderate priced field, now makes it possible for you to afford professional levels of full-frequency and versatility.

As a powerful teaching and training aid, the Citation assures you of the perfect fidelity necessary to effectively reproduce programs, concerts, class work or training activities. This superb unit incorporates many features found only in the professional tape recorders, yet is within reach of even moderate budgets.

Before you decide, see the Citation. To be truly convinced, hear the Citation. It tells its own sales story.

For the name of the Magnecord dealer nearest you, who will assist you ... please consult the "RECORDERS" listing in the classified section of your telephone book. Ask him for your copy of "207 Ways To Use A Tape Recorder" — a new booklet outlining valuable uses for a tape recorder in today's modern living.

magnecord, inc.
the finest name in tape recording

1101 SOUTH KILBOURN AVENUE • CHICAGO 24, ILL.

IDEAL FOR

— musical arts profession, the educator, schools, homes, offices, stores, institutions, business and industry.

with these outstanding SPECIFICATIONS

Portable unit in case

Built-in amplifier and speaker

Illuminated VU meter

Signal-to-noise ratio:

45 db., half track

Flutter: .3%

Frequency response:

3 $\frac{3}{4}$ " ± 2 db., 50-5000 cps

7 $\frac{1}{2}$ " ± 2 db., 50-10,000 cps

(also available with hysteresis synchronous motor)



The Junior
STRING CHOIR

Francis Findlay



The Magic Flute

Berta Elsmith



SONGS TO PLAY

A BIRCHARD SCHOOL SERIES



THIS IS OUR CAMP

A BIRCHARD SCHOOL SERIES



Adventures in Singing

BIRCHARD



EASY SONGS for BOYS

CARL O. THOMPSON and MILTON DIETERICH

Choose good materials for a
successful season . . .

We suggest these
BIRCHARD high lights

for junior high school boys

EASY SONGS FOR BOYS

By Carl O. Thompson and Milton Dieterich. A beginning book of songs for groups of boys with unchanged, changing, and changed voices. Arrangements in unison, two parts, and three parts; a few in four parts. \$1.00

for the classroom teacher

SONGS TO PLAY

By Charlotte DuBois. A "self-instructor" to help primary teachers review music fundamentals and play simple piano accompaniments—with song material for daily use in the classroom. \$1.25

for beginning string ensemble

THE JUNIOR STRING CHOIR

By Francis Findlay. Training material and easy repertoire for string ensemble, string quartet, or string orchestra. Score, \$2.00; parts each, \$0.60

for grade school singing

ADVENTURES IN SINGING

By Helen Leavitt, Helen Bonney Kilduff, and Warren S. Freeman. The widely acclaimed "all-purpose" book for grade schools. Eighty-one songs that young people like to sing for the fun of singing—in the right arrangements and the right keys for their voices. Music that belongs in the educational program. Hard cover, \$1.76; paper, \$1.28 (usual school discounts).

for spring programs

THIS IS OUR CAMP

By Marion Morrey and Margaret Raymond. School children soon will be thinking of summer. Here is an easy musical play about summertime activities. May be given as an assembly program specialty with or without action. For all grades or junior high. \$1.25

for the **MOZART** Anniversary

THE MAGIC FLUTE

Mozart's opera, made into a song-play by Berta Elsmith. Directions are given for a short, simple version for grades seven and eight, easy to sing and easy to produce. A more extended version, also in the same score, is suitable for older groups. \$3.00 (chorus parts, \$0.75).

THIS DAY DO WE HONOR

Festival chorus for mixed voices from "The Magic Flute," edited by Arnold Perris. Octavo No. 5064. Price, \$0.25 (orchestration available).



THE GIFT

Operetta by Helen Boswell and Dorothy Clark. The story of the boy Mozart and his sister, using the music of Mozart and Haydn. Songs, choruses, dances; parts for boy and girl who can play simple piano music. For intermediate grades. \$1.25

Send for copies on approval

C. C. BIRCHARD & COMPANY

285 COLUMBUS AVENUE
BOSTON 16, MASSACHUSETTS